

RECORD WORLD

WHO IN THE WORLD

JULY 29, 1972

**Veteran Record Exec Artie Mogull
And His New Atlantic Distributed
Signpost Label Will Display Their
Wares For The Industry And Public
As This Week Marks Their Initial
Release Of Five Albums. For
Signpost News Plus Some Classic
Mogull-isms, See Story Inside.**



*Pg 22
Zell Reid
"oldies"*

*Pg 4
Mogull's
rebuttal*

HITS OF THE WEEK

SINGLES

YES, "AMERICA" (Charing Cross, BMI). Most recent British act to attain super-group status in America takes a turn with a classic Paul Simon composition. An ironic choice of material, but an excellent one. Yes! Atlantic 2899.



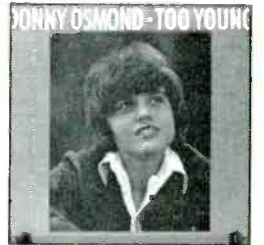
SLEEPERS

BOBBY BLAND, "I'M SO TIRED" (Don, BMI). Bobby Blue has forsaken the mel-low mood he's been in of late and he's shouting his blues now. Lusty number is his best work in some time. Liberal quotes from Bland classics. Duke 477.



ALBUMS

DONNY OSMOND, "TOO YOUNG." Donny continues to offer appropriate, tasteful versions of favorite oldie ballads. In addition to his current hit, "Too Young," there's "Donna," "Teenager in Love," "Run to Him" and six others. His ever-growing legion of fans are already invading record stores everywhere. MGM SE 4854.



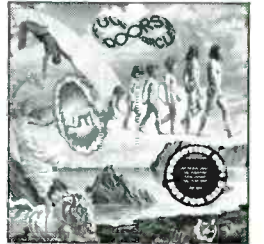
JIMMY CASTOR BUNCH, "LUTHER THE ANTHROPOID (APE MAN)" (Jimpire, BMI). Having made a tremendous comeback with "Troglydote," Jimmy and the bunch continue their song saga of prehistoric man. From new album to come. RCA 0763.



BRENDA & THE TABULATIONS, "LITTLE BIT OF LOVE" (One Eye Soul/Van McCoy, BMI). The long-time team of Brenda, the Tabs, and writer-producer Van McCoy has changed labels. Outstanding uptempo r&b workout. Epic 10898.



THE DOORS, "FULL CIRCLE." Messrs. Krieger, Densmore and Manzarek, who have rocked on successfully enough since Jim Morrison's death, have really outdone themselves this time. After you get by the phenomenal packaging, listen to "4 Billion Souls," "Mosquito," or virtually any of the other cuts. A little bit of everything. Elektra EKS 75038.



JACKSON BROWNE, "ROCK ME ON THE WATER" (Open Window, BMI). To follow-up his "Doctor My Eyes" smash, Jackson re-cut what is probably his most popular copyright to date. The result? A can't miss single. Asylum 11006 (Atlantic).



MICHAEL MURPHEY, "GERONIMO'S CADILLAC" (Mystery, BMI). Title cut from singer songwriter's Bob Johnston-produced debut album has met with enthusiastic initial response. Expect "American Pie"-like action. A&M 1368.



"VALERIE SIMPSON." The female half of the great Ashford-Simpson songwriting team impressed mightily with her "Exposed" album last year, and this second effort fully confirms her as a major singing talent. Side one is chock full of beautiful cuts, especially "Fix It Alright" and "Benjie." Get with it. Tamla T317L.



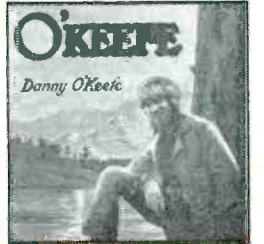
LOVE UNLIMITED, "IS IT REALLY TRUE BOY IS IT REALLY ME" (January/Sa-Veete, BMI). "Walkin' In The Rain" introduced this girl trio in grand fashion and its follow-up is more sweet soul stuff. Dig the sensuous sax. Uni 55342 (MCA).



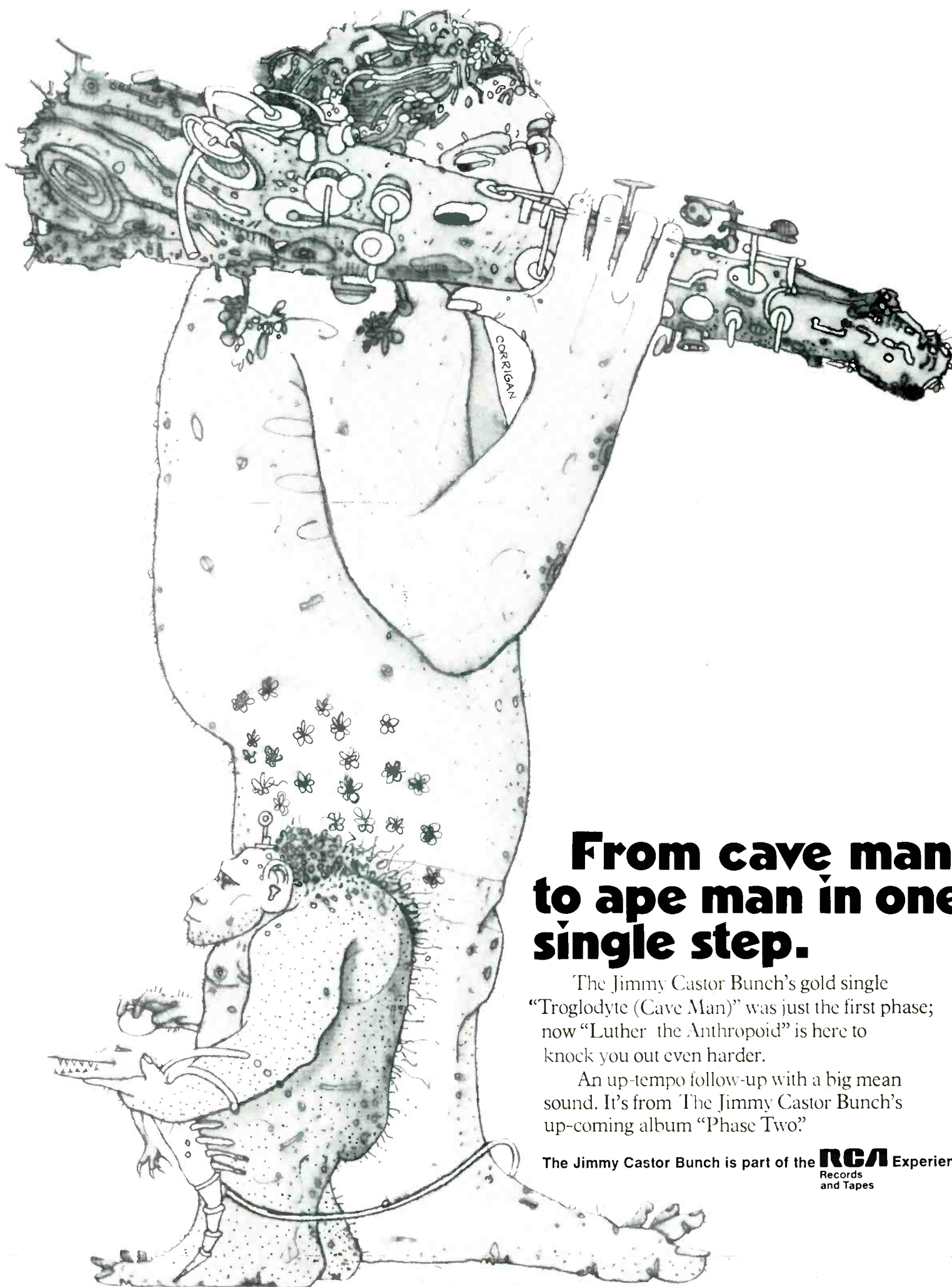
THE LORELEI, "S.T.O.P. (STOP)" (Hael, BMI). Like Dusk and the Rock Flowers before them, these girls will crack the charts by updating the mid-1960s girl group sound. Perky pop fun. Try some. Columbia 45629.



DANNY O'KEEFE, "O'KEEFE." Listen to the lyrics of "Shooting Star," the melody and arrangement of "An American Dream," the interpretation of Hank Williams' "Honky Tonkin," and you know Danny O'Keefe can make some mighty fine music. A versatile and highly promising artist. Signpost SP-8404 (Atlantic).



 **Columbia/Epic Convention Set To Begin**
 **KBBQ Sale Approved**
 **Special Mexico Directory**
 **BYG Joins Columbia Custom Labels**
 **MGM Acquires Amaret**
 **Larry Uttal Named UJA Man Of The Year**
 **Dialogue: Raja Ram Of Quintessence**



From cave man to ape man in one single step.

The Jimmy Castor Bunch's gold single "Troglodyte (Cave Man)" was just the first phase; now "Luther the Anthropoid" is here to knock you out even harder.

An up-tempo follow-up with a big mean sound. It's from The Jimmy Castor Bunch's up-coming album "Phase Two?"

The Jimmy Castor Bunch is part of the **RCA** Experience
Records
and Tapes

"Troglodyte," meet **"Luther the Anthropoid."** 74-0763

FCC OK's KBBQ Sale

■ LOS ANGELES—The Federal Communications Commission has approved the sale of KBBQ Burbank from the estate of George E. Cameron, Jr. to Burbank Broadcasting Company for \$2,200,000 and a new management team of radio executives, from a cross section of major Los Angeles stations are coming to the 1,000 watt AM facility.

Gary Bookasta, spokesman for Burbank Broadcasting (a partnership of fourteen prominent Southern California businessmen and civic leaders) indicated a one-million dollar budget has been set for full development

and promotion of a new station policy which is presently being formulated by ownership and the new management team.

Bookasta announced that Gary Price will head the new team as Vice President and General Manager; Price comes from KHJ-FM, where he has been serving with much distinction as General Manager, taking that station from no ratings when they first split off from their sister station, KHJ-AM, to a prominent place in the L.A. radio market. He was previously their Sales Manager.

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Columbia/Epic Confab Ready to Roll

■ LONDON, ENGLAND — Over 800 people are expected to converge upon the Grosvenor House, here, as Columbia/Epic Records' 1972 Convention begins this week. The Convention unofficially opens Wednesday evening (26) with the first of four shows. The official opening is Thursday morning (27) marked by speeches, presentations and seminars.

During the course of the Convention major speeches will be made by Clive Davis, President of Columbia Records; Walter Yetnikoff, CBS Records International President; Bruce Lundvall, Vice President Marketing,

Columbia; Jack Craig, Vice President Sales and Distribution, Columbia; and Ron Alexenburg, Vice President, Epic/Columbia Custom Labels.

Among the many highlights will be a 90-minute feature film, "The Music People," conceived and directed by Stephen F. Verona. It was Verona's "Different Strokes" that received accolades at the 1970 Convention in the Bahamas. Musical performances will run throughout the Convention, including performances by Loudon Wainwright III and Kenny Loggins and Jim Messina, among others.

BYG Under Columbia's Wing

■ NEW YORK—France's BYG Records will be distributed by Columbia in the United States and Canada as a Columbia Custom Label, according to an announcement by Ron Alexenburg, Vice President, Epic/Columbia Custom Labels.

BYG Records, headed by Jean Luc Young, President, and Jean Georgarakos, Executive Vice President, was founded in France seven and a half years ago to merchandise American jazz in Europe. Since that time,

(Continued on page 44)

Reunited Byrds Will Record Asylum Album

■ NEW YORK—David Geffen, President of Asylum Records, announced this week that negotiations had been consummated for the original Byrds to record an album together for the label.

"All arrangements have been completed," said Geffen, "and the entire original group—Roger McGuinn, David Crosby, Gene Clark, Mike Clarke, and Chris Hillman—will record the album for Asylum this summer for fall 1972 release."

The arrangements for the Byrds to make the album for Asylum were coordinated between Geffen and Clive Davis, President of Columbia Records.

"This project never could have been completed without the complete cooperation of Clive Davis," said Geffen.

To be personally produced by the Byrds themselves, the album will contain considerable new material written especially for this project.

NARM Statement On Industry Trends

■ BALA CYNWYD, PA. — The National Association of Recording Merchandisers (NARM) has received from its members numerous complaints of trends in the industry toward elimination or sharply reducing the functional discounts which historically have permitted the rack jobber to operate profitably and to provide the services that have contributed so greatly to the phenomenal growth of the recorded music industry in the past 15 years.

At this point in time, NARM views such trends as a backward step which will adversely affect the entire industry. The rack jobber has expanded the marketplace for records in uncountable numbers. NARM believes that those who ignore the value of the rack-serviced

(Continued on page 44)

Stones Cuffed

■ WARWICK, R. I. — Five members of the Rolling Stones traveling party, including singer Mick Jagger and lead guitarist Keith Richards, were arrested in Warwick, R. I. after being charged with assaulting a photographer and obstructing police officers (19).

They had been routed to Warwick unable to land in fogged-over Boston where they had a scheduled 8:00 pm. concert. They were released at 11:30 pm. after pleading innocent to the charges.

Boston Mayor Kevin White went on stage at the Boston Garden to tell the crowd of 15,509 that the Stones had been arrested.

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First Gold For Cave Man



Presenting Jimmy Castor with his gold record for "Troglodyte" are from left to right: Buzz Willis, Director, Rhythm & Blues Music, RCA Records; George Morris, Manager, Rhythm & Blues Promotion, RCA Records; Jimmy Castor; Gene Settler, Division Vice President, Marketing, RCA Records; and Tom Draper, Manager, Merchandising, RCA Records. The gold award was Castor's first for RCA Records and came on his debut single for the label. Presentation was made on stage at the Apollo Theatre during Castor's recent appearance there.

MGM Acquires Amaret

■ LOS ANGELES—Mike Curb, President of MGM Records announced, this week, that MGM has acquired a majority interest in Amaret Records, the three year old Hollywood based independent label headed by Kenny Myers. Included in the acquisition are Amak Music and Daje Music, publishing subsidiaries of Amaret.

(Continued on page 44)

Handleman Stock Plummets; Earnings Slightly Lower

■ DETROIT—Handleman Company announced here last week that preliminary figures for the fiscal year ended April 30, 1972, indicate that sales were approximately \$105,694,000, compared to \$105,305,000 for the prior year, and that net earnings were approximately \$5,104,000 or \$1.22 per share, compared to net earnings of \$6,311,000 or \$1.42 per share for the prior year. Final figures are expected next week.

David Handleman, President, attributed the decline in earn-

ings for the year to a sales decline, occurring primarily from products having a higher profit margin, and to a reduction in net earnings due to increased operating expenses, inventory and other year end adjustments.

Handleman stock (NYSE) closed Thursday (13) at 21½, down 1%. After the preliminary figures were released, trading in the stock was halted until Monday afternoon, when it plugged 9½, to 12½. It closed Thursday (20) at 12¾.

Letter to the Editor

To the Editors:

With the myriad and pressing problems of running a record company I am extremely reluctant to participate further in this silly, hair-splitting commentary with Richard Nader. However, some of the statements that **Record World** permitted Nader to make in last week's "Dialogue" are more than personally insulting; they impugn the sincerity of Chess Records in our relationship with our artists. On that basis, they are damaging assertions that must be publicly refuted.

Chuck Berry is currently enjoying a resurgence of popularity in both the U.S. and England that his talent deserves. If his current chart album is the result of the promotional power of the "Rock & Roll Revival", why aren't any other artists from any other labels who have appeared with this "hit-making" vehicle on the charts?

Richard Nader claims that he has been denied promotional material on Chess artists. His memory of "affronts" dates back to 1969, but since I have been responsible for the policy of Chess Records for a little over one year, I will confine the specifics of these comments to that time. Nader complains that Chess Records denied the "Rock & Roll Festival" 50 albums by Chuck Berry and Bo Diddley for radio stations. Actually, we offered to extend that promotional effort to as many albums as were needed with no specific numerical limit. Since our own promotional efforts on all artists is very extensive, we sought to eliminate wasteful duplication by shipping the albums directly to the list of radio stations to be provided by Nader. No list was forthcoming. Concerning other promotional or publicity material; we not only supplied Nader with whatever he re-

quested, but are still waiting for his office to return some valuable negatives of color photos taken by Chuck Berry. Perhaps it is not lack of support that makes Nader's operation more costly but lack of efficiency in his own office.

Nader states that I can't offer Chuck Berry or any other artists the type of exposure derived from his performances in 80 "Rock & Roll Revival" concerts since 1969. This certainly is the most specious of all his groundless diatribes. We are a record company not a booking agency. Chuck Berry's records have been played on thousands of radio stations and provided him with exposure to millions of people all over the world. We don't accuse Nader of not being able to duplicate that. He's a concert promoter not a record company. I'm afraid Richard Nader's fiery temper is being fueled by an inability to discern between apples and oranges.

I think that basic to this whole inane vendetta is this misunderstanding of roles. Managers, promoters, booking agents and record companies each perform a function that is part and parcel of the same business. They do not, however, perform the same function. The industry is complex and there is room for professionals in each area.

Sincerely,

Marvin Schlachter
President
Chess/Janus Records

Lucas Rejoins Grey

■ NEW YORK — William H. Lucas has rejoined Grey Advertising as Vice President and Account Supervisor. Lucas originally joined the Agency in 1953; in 1959 he was named Director of Creative Services for RCA.

Larry Nagler To Columbia

■ NEW YORK — Larry Nagler has been appointed assistant to the President according to an announcement by Clive J. Davis, President of Columbia Records. Mr. Nagler will begin his new duties immediately.

Before joining Columbia, Mr. Nagler was senior partner of the Beverly Hills law firm, Nagler and Schneider since 1966. His firm represented a number of West Coast corporations as well as various entertainment and sports personalities. Mr. Nagler has been a keen observer of the music field since his undergraduate days at UCLA where he obtained a degree in Political Science. He continued his studies at that university and obtained a Doctorate of Jurisprudence from the UCLA School of Law.



Larry Nagler

Pickwick Net Earnings Up

■ WOODBURY, N. Y. — Cy Leslie, Chairman of Pickwick International, Inc. (NYSE-PIK) announced today that in fiscal 1972, ended April 30, 1972, net income rose 27.3% to \$6,230,533 from \$4,892,478 during the previous fiscal year. Net sales were up 18.6% to \$117,673,963 as compared to \$99,246,467. Earnings per share increased 21% to \$1.48 as against \$1.22.

Malverne Sales Up

■ NEW YORK — Al Hirsch, President of Malverne Distributors, has announced prior to the end of the '71-'72 fiscal year that sales have far exceeded the gross business of the previous fiscal year. He explained that much of the increase was due to the successful product of such Malverne-handled lines as MGM, Philips Classics, Stax (including Enterprise and Koko), Sussex, Avco, Hot Wax and Mercury.



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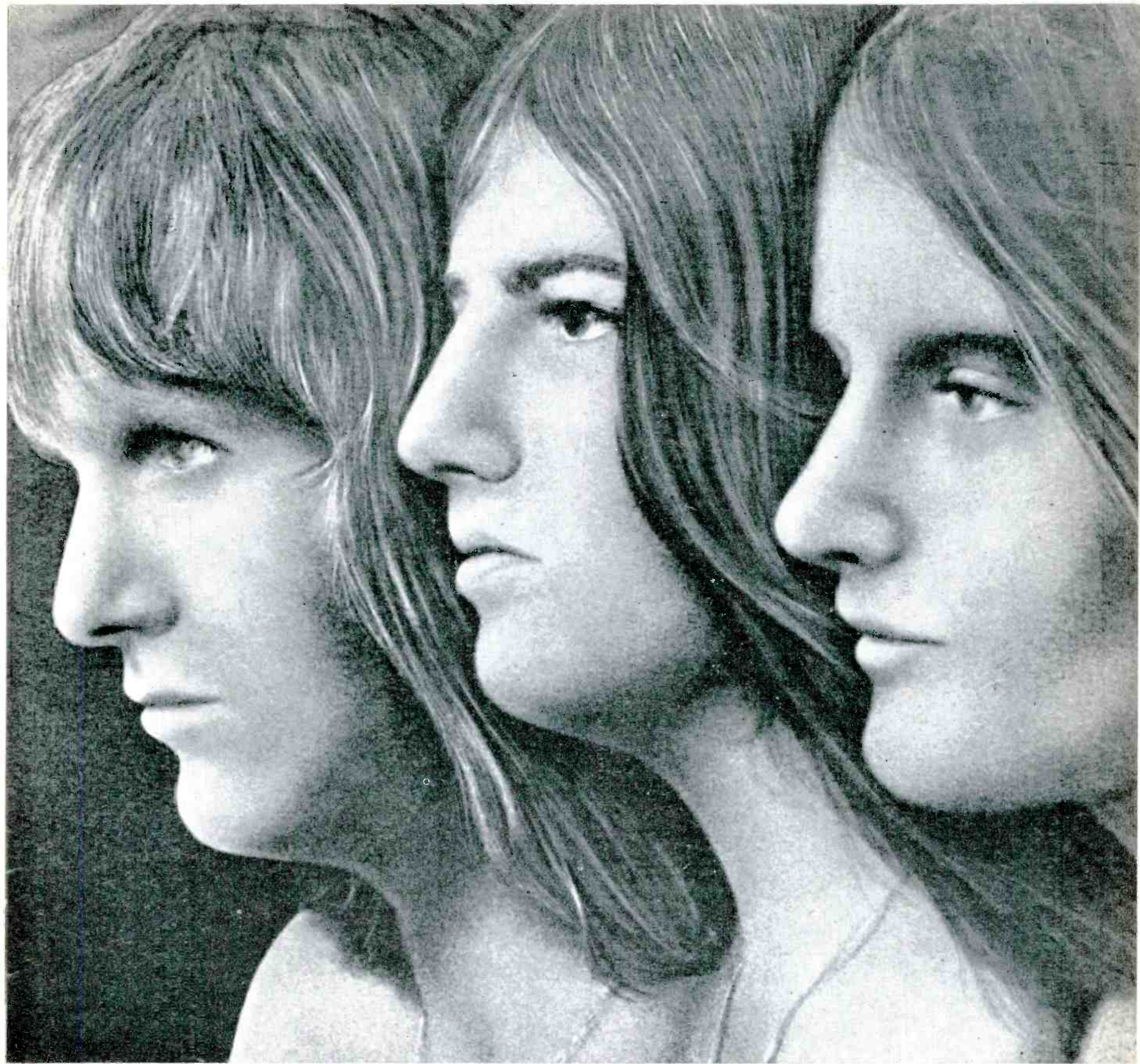
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Emerson, Lake & Palmer TRILOGY

SD-9903

I've never really stopped to consider our place in contemporary music. We've never put our music alongside anyone else's to see the difference. We play what we believe in and hope others will enjoy it.
KEITH EMERSON



Another Winner

■ CHARLOTTE, N.C.— In another landmark court decision for the record and tape industry, the Superior Court of North Carolina has permanently enjoined defendants Eastern Tape Corporation, G & G Sales Inc. and J. H. Pettus, President of Eastern Tape Corporation, Vice President of G & G Sales, Inc. and sole stockholder of both corporate defendants against pirating the sound recordings of Liberty/UA, Inc., MCA, Inc., Columbia Broadcasting System Inc. and Capitol Records, Inc.

According to Jules E. Yarnell, special counsel to RIAA on record piracy matters, the Court also granted the record companies' request for the appointment of a referee to determine the amount of money damages to be awarded to them. He also noted that the Court had previously held these defendants in both criminal and civil contempt for violating the terms of previous injunctions against unauthorized duplications.

NY NARAS Appoints Kaplow

■ NEW YORK — Jean Kaplow has been appointed Executive Director of the New York Chapter of the Record Academy (NARAS), according to an announcement from Phil Ramone, chapter president.

Ms. Kaplow, who served as administrative assistant to producer Milt Okun before assuming similar duties for NARAS, will take over many of the functions previously handled by George Simon, the chapter's Executive Director for the past 11 years. The latter will devote more time to his literary and lecture activities (he is now preparing a biography of Glenn Miller for Holt, Rinehart and Winston), and will also serve as a consultant to the New York Chapter.

Grossman Buying

■ NEW YORK — Jack Grossman, President of Jack Grossman Enterprises, Inc., and Sydney S. Horowitz, President of Music Time Distributors Inc., have jointly announced that they have agreed in principle that Jack Grossman Enterprises will acquire the three retail outlets of Music Time Distributors in the Washington Metropolitan area. It is contemplated that the acquisition will be completed by the end of August.

The First Talkie

■ NEW YORK—A unique new monthly magazine-record concept, Current Audio Magazine, makes its debut this week with a July-August issue. The combination 10 page magazine-12-inch record is aimed at the 18-34 year old market, and will present stories oriented toward the priorities of the segment of society to which it is aimed. The first issue features a Mick Jagger cover story, articles on Angela Davis, Ted Kennedy and Charles Manson, and other features.

Buddah Records will distribute Current Audio Magazine to record stores throughout the United States under a strict distribution deal. Buddah has no stock or ownership in the publication, and will not have anything to do with editorial decisions. Negotiations are now under way for a tape deal, foreign rights and newsstand rights. The Editor of Current is Jeff Kamen; Art Director is Michael Kaminski; Publisher is Michael Goldstein.

Suggested list price for the magazine-record is \$2.49, and it will be sold to retailers for \$1.24. Subscription rate will be \$22 per year.

Larry Uttal:

UJA's Man Of The Year

■ NEW YORK — The Music Division of the United Jewish Appeal will honor Larry Uttal, President of Bell Records, a division of Columbia Pictures Industries, Inc., as their "Man Of The Year" at a Dinner-Dance to be held at the New York Hilton Hotel on Saturday, October 28th.

In the seven years since its inception, this annual function has become the major charitable event supported by the music business.



Larry Uttal

Each year, the UJA has honored an individual whose stature in the industry and devotion to the goals of personal freedom embodied in the very existence of Israel have been of immeasurable aid to the cause of that beleaguered nation. Past honored guests have been Florence Greenberg, Ahmet Ertegun, Sam Clark, Goddard Lieberson, Sam Goody and David Rothfeld.

Dinner-Dance General Chairman Johnny Bienstock, Coordinator Custom Labels Atlantic Records, stated, "Israel is facing an internal crisis through the great immigration of Soviet Jews at least equal to the external threat of the Arab nations. Vast sums are needed to integrate these people into a free society. We honor Larry Uttal for his commitment to our cause and look forward to the participation of the entire industry."

Co-Chairmen of the Seventh Annual Dinner-Dance of the United Jewish Appeal Music Division are Irv Biegel, Executive Vice President of Bell Records and David Rothfeld, Merchandise Manager of E. J. Korvettes.

Signpost's Story

By JOHN GIBSON

■ LOS ANGELES—This week Signpost Records releases five albums all at once. You might recall that when plans for Signpost were announced six months ago, it was going to be a small label with quality product, the foremost jewel in Artie Mogull's box of accomplishments. Though his first release is five albums, Mogull doesn't think his company has changed all that much from the original concept.

The five albums are Danny O'Keefe, "Bones" by Bones, "What the World's All About" by Bob Ruzika, "The English Congregation," and "Fela Ransome-Kuti and the Africa '70 with Ginger Baker.

"It is unusual," Mogull admitted, "but what I did was work it out with Jerry Greenberg and Ahmet Ertegun that instead of spacing them so they'd be coming out with all the Atlantic albums. Atlantic withheld their releases for a few weeks so we could put our five out alone. We're getting the full impact of all of Atlantic for a few weeks, to get them launched. I thought that was an advantage."

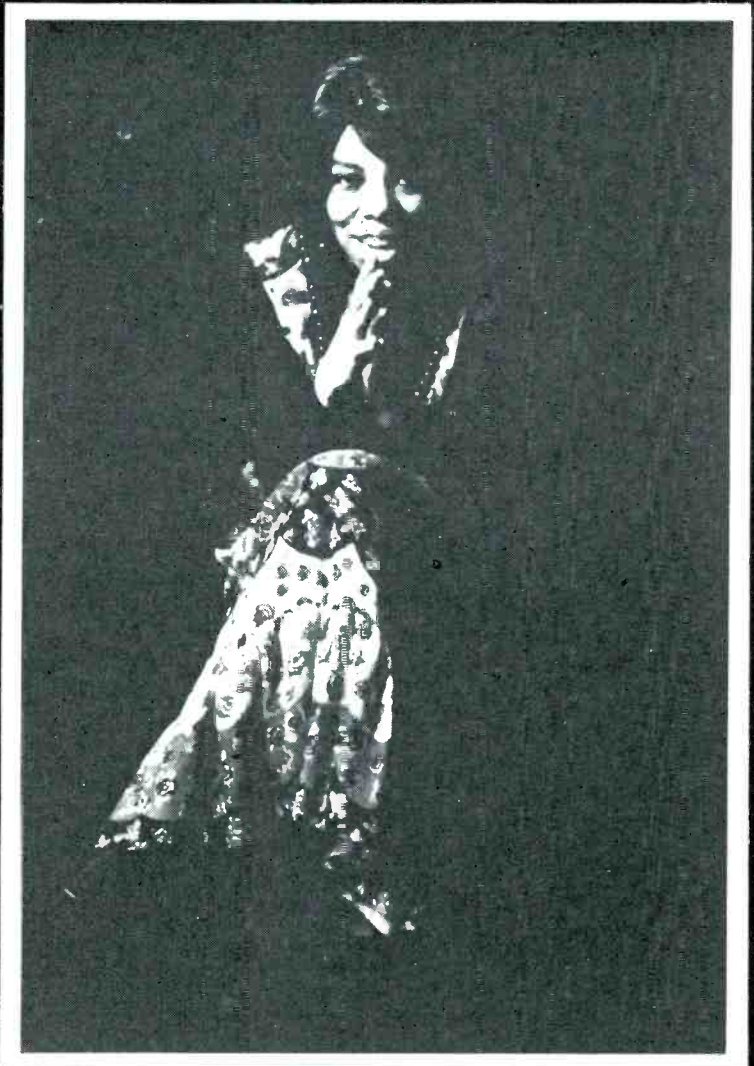
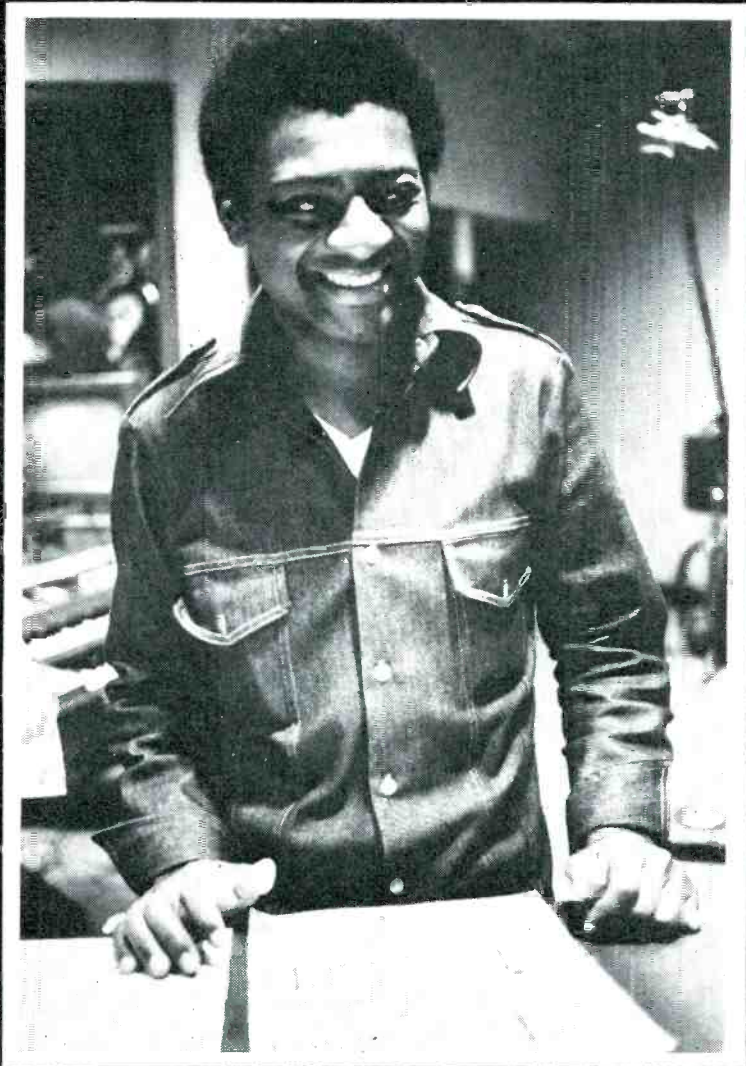
"I came from Capitol where I not only had the responsibility of 230 acts, but 230 managers, 230 lawyers, and 230 agents. Now I come over here and for the first six months I almost went out of my mind. I could knock this off in half an hour a day and spend the rest of the day playing golf. I didn't though. I sat around here manufacturing things to do, but I was used to being awakened at five o'clock in the morning with a phone call from EMI in London and the day began and it ended with Al Martino calling me at midnight complaining that the Beatles were ruining his career. Handling three or four acts here I didn't know what to do with myself. I was ready to jump out of my skin. So what happens is you start out and you say I'm going to have a small label, three, four, five artists. That's not enough for me. I'm too active. So suddenly, instead of five or six acts we've got eight, and hopefully it's not too many. We'll sign as many acts as we hear great artists."

Mogull explains that the Congregation album was necessary at this time because of their hit single, and Ginger Baker's album, recorded in Nigeria with Fela Ransome-Kuti and the Africa '70 live, was released at this time because of the strength of Baker's name, even though Baker will tour here in September.

(Continued on page 44)

Z.Z. on UA
UNITED ARTISTS RECORDS

**AT SPRING, WE'VE GOT THE POWER,
AND THE SOUNDS ARE SWEET.**



POWER OF LOVE

(SPR-128)

JOE SIMON

A super-dynamic, super-selling soul single,
already on the top of the charts.

MY MAN, A SWEET MAN

(SPR-127)

by **MILLIE JACKSON**

This single is a powerhouse of sweet, lovin' soul.
It's on the charts and heading for the top.

PICK UP BOTH OF THE HOTTEST SINGLES THIS SEASON

LOOK FOR **MILLIE JACKSON** THAT'S THE TITLE OF HER SOULFUL NEW ALBUM. (SPR-5703).



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A RECORD COMPANY FOR ALL SEASONS.

Ⓔ This page will be devoted each week to your opinions. We welcome letters on all subjects pertinent to our industry. There may be a time when your thoughts differ from ours editorially. You are welcome to express them here.

Raja Ram of Quintessence:

Rock And Religion In Britain Today

By RON McCREIGHT



Quintessence

Raja Ram is the spokesman for Quintessence, the first rock band in Britain practicing their own form of religion through their music. The band, which is currently causing a great stir around Britain's most important rock venues as well as several churches and cathedrals, is shortly to impress this highly original form of rock upon America.

Record World: Is Raja your real name?

Raja Ram: That's my name that I use now all the time. I left the other one way behind.

RW: Have you changed it officially?

Ram: No, but no-one else uses it. My old name's not used any more, whatsoever.

RW: What about the names of other members of the band?

Ram: Four of them have spiritual, Indian names which have been given to them, but the other two have not yet. They still use their Western names but they may be changed too.

RW: Where were you all born?

Ram: Well the band's very mixed. The guitarist comes from Mauritius, the drummer from Canada, I'm sort of Russian Australian, Shiva's from Sydney, Australia and Shambu's from Seattle in the U.S.A. The lead guitarist is the only English one, he's from Leeds. We all met up eventually in London, by the way.

RW: How did you come together?

Ram: Well there was a time when I used to think, oh what's this thing all about, this is such a drag, I was so hung up and I was looking for something. I thought it was a chick, a drug or a place, so I went round the world three times hitch-hiking, right round the globe, staying at communes, places, centres etc. I went to every city in the world meeting people, trying to find something. I finally started to put the pieces together, the great truths of the world I read in the sages and learned from the holy men of the world. The rest of the band went through very similar things. That's why I think we had a great point of reference when we met. I put an ad in a music paper and had about 400 replies. I just looked in people's eyes. Some of them were great musicians but I didn't want to play with them, and other people weren't so good but they had a really nice vibe about them. The people who I ended up choosing, those five, we've never changed, it's always been the same format. We've never had a personnel change in the group because it was done on a vibe thing.

RW: How long have you been together?

Ram: Three years on the road plus rehearsing for about two months prior to that.

RW: Why did you chose the name, Quintessence?

Ram: Well I used to have this little red notebook and when the band was forming, I used to keep writing down names and eventually I filled up the whole of this notebook with good names.

I was looking through it one night and this was the only name that was written in red ink and it really seemed to stand out, it sort of had this glow around it just saying Quintessence. I looked it up and found all the different meanings offered, there are quite a few. There are more levels to it that what I imagined there were, it means the essence of all essences and the fifth essence and several other things according to the dictionary.

RW: Has your music any connection with the name?

Ram: Well talking about music is always very, very difficult. I think that's why you have to have music, to replace the words, because it's really a feeling, it's what you are. I don't think any musician in the world can really play anything that they're not. What you are really comes out in your music. If you're an aggressive person you play aggressive music, etc, etc.

RW: How would you describe your particular brand?

Ram: Well our music gets us and other people high. It's a transcendental type of music, not earthbound. There's rock in it, country and western, and other elements also such as jazz and things like that. Basically it's a different breed because we've put a lot of different nationalities and feelings into the music. We employ a lot more different modes than western musicians. Most western musicians play on about two different scales and that's the whole of western music. We try to incorporate a lot of the Indian scales and different modes that they use in the East, there are about 72,000 of those and we're only in it in a small way. We're learning as we go along, but we're trying to broaden that color of sound at intervals in music.

RW: How do you feel it goes down commercially?

Ram: Fantastic. Every audience we play to in every country ends up on their feet stamping for encores. It's always the same every night, I mean it never varies whether we play in a college, a church, or a rag ball. We play for all types of people, it doesn't really seem to make any difference, there's something infectious there that people understand. Last night we played at the local High Wycombe church. It's about 800 years old and the vicar had heard about us and about our success at Norwich Cathedral so he offered his church. The audience was very mixed, there were mums and dads, very young children, a few teeny boppers, and some complete freaks, but everybody got to it in their own way. I mean you can get to music on different levels, even if it's just the beat, they get to the beat. Other people get to the religious aspect of it. Others to the improvisational aspect of it. We do improvise, we don't get up on stage and say we're going to play this or that.

RW: Is there a particular message in your music?

Ram: Yeah, we don't try to be evangelists about it but our message basically is peace and love of humanity and each other and try to do good by being good and we don't really sing about the world as such, about, "I went down to the corner with the whiskey in my hand" sort of song, we don't get into that much. We're mainly singing about the higher things in life, more transcendental things, about religion, about experience, about mental states, about love and about peace.

RW: How well do you believe this mixes with the basics of the music business?

Ram: Yeah, it is very basic and I'm always absolutely flabbergasted why we don't get put down more than we get put down. We do get put down. We get put down say in some reviews, but basically we get put down a lot less than other groups who play commercial rock, and that's always amazing to me because I always feel we're doing something. There is no-one who plays music like Quintessence whether it's good or bad, or whether you like it or you don't like it, there's no-one who plays this type of music because we have invented it ourselves. No-one has copied it.

(Continued on page 45)

PICKED

Across the Board

BILLBOARD

Tommy James — Love Song much in the bag of "Crystal Blue Persuasion."

CASHBOX

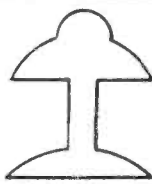
Tommy James ... Love Song ... as the lyrics relate, this is not just words and rhymes. It's the strongest he's been since "Draggin' the Line." Indian Summer chart heat.

RECORD WORLD

Sounding like the golden hits of their '68-'69 period, Tommy and Bob King have written and produced their best effort in quite some time. Sound effects and all, it's super. Chart action will follow accordingly.

Gavin Report

Possible Personal Pick "Love Song" Tommy James



Behind the Scenes

"Love Song" ... Tommy James ... Being received with open arms.



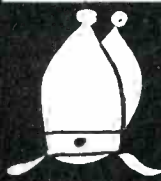
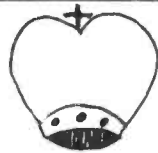
JC's Think Sheet
Spotlight Single!
"Love Song" ...
Tommy James ...
Listen!



Ted Randall
Today's Top Tips ...
"Love Song" ...
Tommy James
Easily his best
entry since
"Draggin' the Line"

Reus
Record Report
Best of New ...
"Love Song" ...
Tommy James

ROULETTE



TOMMY JAMES

Newest and Greatest Single

"LOVE SONG"

Roulette 7130

Produced by Tommy James and Bob King
for Tommy James Ventures



SINGLE PICKS

B.B. KING—ABC 11330

GUESS WHO (Michele, BMI)

The Blue Boy's reading of this old Jesse Belvin hit shapes up as his biggest pop hit since "The Thrill Is Gone." Brilliant guitar intro. Natch.

VAN MORRISON—Warner Bros. 7176

JACKIE WILSON SAID (I'M IN HEAVEN WHEN YOU SMILE) (Caledonia Soul/WB, ASCAP)

Believe it or don't, Van's latest just about lives up to the promise of its title. Exhilarating preview of his forthcoming "St. Dominic's Preview" album.

JOSE FELICIANO—RCA 0768

MAGNOLIA (Moss Rose, BMI)

Produced by Feliciano with Steve Cropper, this J.J. Cale-composed tune provides the artist with his single-most-likely in a long, long time.

TOMMIE YOUNG—Soul Power 110 (Jewel)

TAKE TIME TO KNOW HIM (Al Gallico, BMI)

HIT & RUN LOVER (Draft/Su-Ma, BMI)

First things first. This Tommie is a girl. Knowing that, then it's easy to see that this is the distaff version of Percy Sledge's smash of some years back. Good work.

THE TEMPREES—We Produce 1808 (Stax)

DEDICATED TO THE ONE I LOVE (Trousdale, BMI)

The 5 Royales-Shirelles early rock era ballad standard is herein done up in today's terms. A real r&b-to-top 40 crossover possibility.

THE SPINNERS—Atlantic 2904

HOW COULD I LET YOU GET AWAY (Bellboy, BMI)

I'LL BE AROUND (Bellboy/Assorted, BMI)

One of the very few acts to break from the Motown fold makes its label bow with an r&ballad in the modern mode ala the Stylistics and the Chi-Lites.

BETTYE SWANN—Abet 9450 (Nashboro)

MAKE ME YOURS (Jobete, BMI)

I WILL NOT CRY (Cash Songs, BMI)

With her "Victim Of A Foolish Heart" riding high on The R&B Singles Chart, label has re-released Bettye's big one from 1967. As good as ever.

FRANKIE LAINE—Sunflower 125 (MGM)

MY OWN TRUE LOVE (Warner Bros., ASCAP)

Frankie's first for the label is an old favorite in a completely contemporary setting, which proves that neither song nor singer are gone with the wind.

CLINT HOLMES—Epic 10891

PLAYGROUND IN MY MIND

THERE'S NO FUTURE IN MY FUTURE

Written and produced by the Vance-Pockriss team, this tune is a natural for MOR action. With enough exposure, a could-be crossover item.

THE TROGGS—Pye 65,011 (Bell)

EVERYTHING'S FUNNY (Dick James, BMI)

The "Wild Thing" bunch is back with a light-hearted rocker bordering on bubble gum. "Everything's Funny" is all in good fun.

SONG OF THE WEEK

LEA ROBERTS—United Artists 50896

HOLD ME, THRILL ME, KISS ME (Mills, ASCAP)

MR. PREACHER MAN (Briggsville Taylortown, ASCAP)

A hit for Karen Chandler in the early 1950's, then again for Mel Carter in 1965. Lea's rendition of this venerable tune is a sure thing r&b, with pop cross-over potential to spare.

P. J. ROSS—Scepter 12356

HOLD ME, THRILL ME, KISS ME (Mills, ASCAP)

WHEN YOU TOLD ME (Dramatis/Our Children's, BMI)

This version of the Harry Noble copyright is tailor-made for top 40 consumption. New artist will get good exposure first time out. Listen.

JO JO GUNNE—Asylum 11007 (Atlantic)

SHAKE THAT FAT (Hollenbeck-Bulge, BMI)

Group's debut single, "Run, Run, Run,"

made a fair-sized chart impression. Their new one is good, solid no-nonsense rock & roll.

JAMES GADSON—Cream 1019

GOOD VIBRATIONS (Butter/Pip, BMI)

JUST TO LOVE YOU GIRL (Butter/Pip, BMI)

The latest from the former lead singer of the Watts Band is decidedly not the Beach Boys classic of the same name. Solidly in the Al Green groove.

SUGAR BEARS—Big Tree 143 (Bell)

HAPPINESS TRAIN (Open Air/NMC, BMI)

RIGHT ON (Open Air/NMC, BMI)

Bouncy, catchy pop ditty can't help but catch on top 40 with exposure. Jimmy Bowen produced these happy sounds.

TERRY JACKS—London 181

CONCRETE SEA (Rockfish, BMI)

SHE EVEN TOOK THE CAT (Rockfish, BMI)

Susan's brother Terry, sounding ever so much like Paul Simon, has a cute, folk-type tune here, available for across-the-board play.

THE ASSOCIATION—Columbia 45654

COME THE FALL (Ferriswheel, BMI)

KICKING THE GONG AROUND (Ferriswheel, BMI)

Pop group has been cold for a while now, but could catch fire come the Fall with this pretty tune.

DON COVAY—Mercury 73311

THE OVERTIME MAN (Ragmop, BMI)

DUNGEON NUMBER 3 (Ragmop, BMI)

The "See Saw" guy comes back on a new label with a new tune, the subject of which is a close musical relative of the "Clean Up Woman."

O.C. SMITH—Columbia 45655

IF YOU TOUCH ME (YOU'VE GOT TO LOVE ME)

(Algee/Al Gallico, BMI)

DON'T MISUNDERSTAND (Leo Feist, ASCAP)

Ocie always does a good turn with a country-flavored tune and his latest is no exception. Progressive country might even consider it for spins.

SHA NA NA—Kama Sutra 555 (Buddah)

BOUNCE IN YOUR BUGGY (Broadside, BMI)

Rock & roll revivalists have turned to Jeff Barry, who penned this ditty with Andy Kim, to produce a top 40 hit of their very own. Could be.

THE BAR-KAYS—Volt 4081 (Stax)

DANCE, DANCE, DANCE (East/Memphis, BMI)

Not dissimilar to Sly's "Dance To The Music" in theme and spirit, the group's latest is also its best. Ever. A must!

JOY OF COOKING—Capitol 3396

DON'T THE MOON LOOK FAT AND LONESOME

(Bear Brown, ASCAP)

ALL AROUND THE SUN AND THE MOON

(Bear Brown, ASCAP)

Berkeley-based ensemble hasn't ever quite caught on the way it deserved to, but there's no time like the present. Give this nifty rocker a try.

CASS ELLIOTT—RCA 0764

(IF YOU'RE GONNA) BREAK ANOTHER HEART

(Landers-Roberts, ASCAP)

Mama Cass is still looking for the solo vehicle that will return her to chart form. She just may have found one in this pop production number.

LITTLE DION—Capitol 3392

YES WE CAN-CAN (Marsaint, BMI)

A near hit for Lee Dorsey last year, this Allen Toussaint rhythm number is a likely prospect for chart activity for this youngster in his first outing.

GARY LEWIS—Scepter 12359

THEN AGAIN MAYBE (Stein & Van Stock, ASCAP)

PEACE OF MIND (Temanja, BMI)

Sans Playboys, Gary should make an overdue chart return with this top 40-perfect pop ballad for his new label. With spins, sales.

BUSTER BROWN—Astroscope 105 (All Platinum)

FANNIE MAE'S PLACE (Gambi, BMI)

TWO WOMEN (Gambi, BMI)

Records like this one are few and far between nowadays. Pure, raw blues as sung by a master of the genre. Pray for blues.

DAKOTA STATON—Groove Merchant 1011

A LOSING BATTLE (Pru, BMI)

LET IT BE ME (MCA, ASCAP)

Songstress returns on the new label with Groove Holmes on the organ providing back-up. Fine work merits much exposure—r&b, MOR, jazz, pop.

KING TIP TOE—Metromedia 252

(LOVE ME LIKE A) DINOSAUR

(Laurel Canyon/Every Little Tune, ASCAP)

An obvious response to the "Troglydte" madness is this novelty number, which stands a good shot at the upper reaches of the charts. Fun stuff.

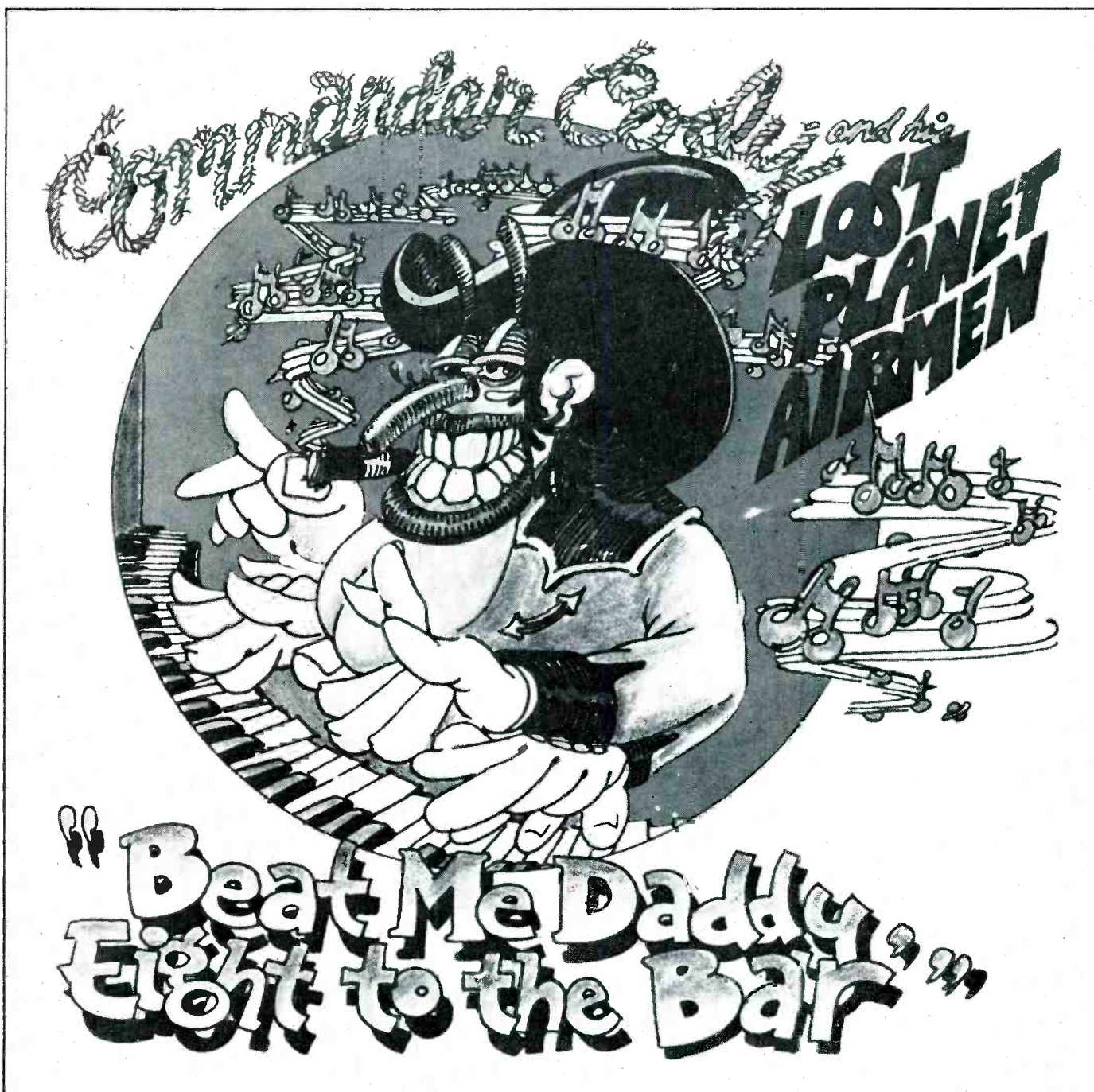
VIKKI CARR—Columbia 45658

GRANDE, GRANDE, GRANDE (Peer Int., BMI)

Y VOLVERE (Maria, ASCAP)

MOR favorite in a change of pace that should find its way onto Latin playlists as well as the songstress' more normal format.

A SUITABLY OUTRAGEOUS FOLLOW-UP TO "HOT ROD LINCOLN".



“Beat Me Daddy, Eight To The Bar” has just been released. It’s another bizarre foot-stomper from the album, “Lost In The Ozone”. Commander Cody and His Lost Planet Airmen – the 50’s are here to stay!

“BEAT ME DADDY, EIGHT TO THE BAR” PAA-0169

“LOST IN THE OZONE” PAS-6017



A Division of Famous Music Corporation
A Gulf + Western Company

THE PHLORESCENT LEECH & EDDIE

MARK VOLMAN AND HOWARD KAYLAN
—*Reprise MS 2099*

This pair has been together since high school, and along the way their brilliant vocal harmonies were responsible for the sounds of the old Turtles and the recent Mothers of Invention. Here they have effectively combined the far-out zaniness of the Mothers with the happy commercialism of the Turtles to come up with a great new sound.

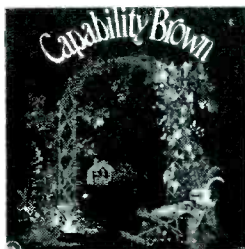


FROM SCRATCH

CAPABILITY BROWN—

Charisma CAS 1056 (Buddah)

Group features fine material and some of the best vocal harmonies to come from England in some time. "Garden" is a beautiful song, and there are many other strong tracks. An extremely capable work, well produced by Steve Rowlands.



YOU WERE ON MY MIND

IAN & SYLVIA AND THE GREAT SPECKLED BIRD—*Columbia KC 31337*

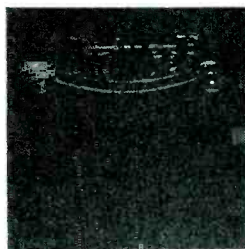
Canadian duo turn in a fine, folky effort, including a pleasant reading of Robbie Robertson's "Get Up Jake" and Sylvia's own "You Were On My Mind," a great song which could easily happen as a single all over again. FM's should get on many of the cuts right away.



NITZINGER

Capitol SMAS 11091

Texas-based hard rock group, comprised of John Nitzinger, Linda Waring and Curly Benton, present some of the tightest heavy blues-rock around in their first recording. They've been together for six years, which might explain why they play so well with one another. Produced by Jim Rutledge.



THE GREAT MAHALIA JACKSON

Columbia KG 31379

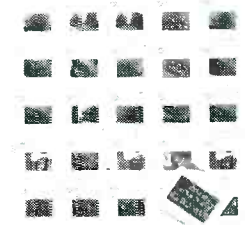
Two record set commemorates one of the true greats, spiritually and musically, of the Twentieth Century. The recordings span some twenty years, each reflecting a particular strain of her music, from gospel to New Orleans jazz to pop standards. A real treasure.



THE ACADEMY IN PERIL

JOHN CALE—*Reprise MS 2079*

Best known to pop audiences through his membership in the Velvet Underground, John Cale has been involved with some of the most important and advanced music of the past decade. This album defies description: it must be experienced, or not experienced, by each person on his own terms.

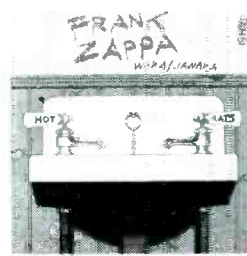


SUPERFLY

CURTIS MAYFIELD—

Cartoon CRS 8014-ST (Buddah)

Curtis' new album is a nicely packaged production of the original motion picture soundtrack of Sig Shore's new film, "Superfly." All the music was written, of course, by Mayfield, who creates some unique, interesting sounds, many of which are in the "Shaft" tradition. A big score.



WAKA/JAWAKA—HOT RATS

FRANK ZAPPA—*Bizarre/Reprise MS 2094*

The father of the Mothers offers another of the kind of intellectually whacky and musically excellent albums the world has come to expect from him. Side one is an extended free-form instrumental, while side two contains three typically strange, Mothers-like pieces.



THE BEST THING THAT'S HAPPENED TO ME

Z. Z. HILL—*United Artists UAS-5589*

At the still relatively tender age of 32, Z. Z. Hill has already turned in a lifetime's worth of great rhythm and blues music. His first album for label contains his classic "You Were Wrong" and eleven other worthy entries, including four Fred Hughes songs.

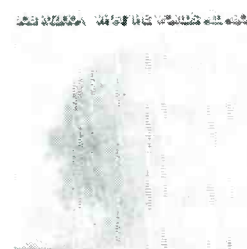


ROAD

NATURAL RESOURCES—

NR 105L (Motown)

Road is Noel Redding, Rod Richards and Leslie Sampson. The trio's first album contains seven songs, each of which is a study in the possibilities of hot, hard, heavy, pull-out-all-the-stops rock. "Space Ship Earth" is trendy enough to become an instant favorite.

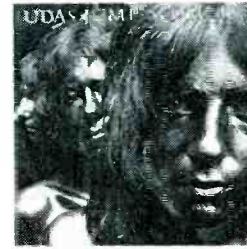


WHAT THE WORLD'S ALL ABOUT

BOB RUZICKA—

Signpost SP 8403 (Atlantic)

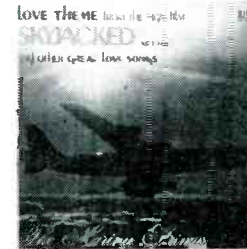
Singer-songwriter is currently meeting with success in his native Canada, and indications are that he will soon be a name in this country as well. "Down and Losing," forthcoming as a single, is a highlight. A real nice all-around album.



SCORCH

JUDAS JUMP—*Pride PRD-0003 (MGM)*

Once upon a time not too long ago, there was an attractive looking and eminently commercial British group called Judas Jump, whose key member was Andy Bown. Here is their album, and it's full of the best in top-40 oriented rock and roll. "Bossa Jump" sounds like a hit single.



LOVE THEME FROM SKYJACKED AND OTHER GREAT LOVE SONGS

THE MARINA STRINGS—

Marina MRA-2502

Nicely orchestrated versions of the title track, "I Wish You Love," "Once I Loved," "Nothing Ever Changes My Love For You," "Let There Be Love," "With the Wind and the Rain in Your Hair," six more. A rich harvest for MOR programmers and easy listeners.



RONNIE McNEIR

RCA LSP-4723

Artist's debut album fits nicely into the pop/soul bag that is proving so lucrative in the music world these days. Songs, mostly self-penned, run the gamut from extreme mellowness to pulsating r&b workouts, with an accent on the former. A good start.



LOVE UNLIMITED

VOTED

TOP NEW FEMALE GROUP

RECORD WORLD 1972 DJ POLL - SINGLES WINNERS

LOVE UNLIMITED

RELEASING A NEW SINGLE

IS IT REALLY TRUE BOY

(IS IT REALLY ME)

b/w ANOTHER CHANCE

UNI 55342



MCA Records, Inc.

www.americanradiohistory.com

By JOHN GIBSON



John Gibson

■ **STROMBERG IN CUFFS:** The Rolling Stones in transit press agent, Gary Stromberg, made the wire services last week with the Stones ruckus with cops and a photographer in Rhode Island. The picture didn't appear on his home turf, but somebody in the East called the Gibson and Stromberg office to say Gary looked "cute in handcuffs" . . . lotsa boogie . . . **Gerry Goffin** seen walking out on "Grease" in New York. Heard to comment by one spectator on the aisle that he didn't much like it (grease) then (the fab '50s) and certainly not now . . . Speaking of Goffin, he will be producing Chicago blues-er **Barry Goldberg**, assisted by his songwriting partner—are you on the edge of your seats?—**Russ Titleman**. The lp will be on WB, where it belongs . . . Further Developments: Report here last week that **Fanny** will be moving to Shelter did not include the info that Shelter is perhaps shopping a new distrib deal and is looking at WB. In short, **Fanny** stays put, if its all true, where they belong . . . It has been suggested that one reason the Boston mayor called to have the Stones sprung to make their Boston concert was there was a riot going on in one of the Mayor's ghettos and he needed his cops over there, instead of taking care of Stones fans, who might have been most upset if Keith and Mick had been further detained . . . **Elton John** and **Groucho Marx** got together last weekend at a party thrown by **Howard Rose**. Lots of heavies in attendance to hear Groucho sing and Elton flutter his eyebrows . . . **Dean Torrance**, **Bruce Johnson**, and **Terry Melcher** are a group these days. The group is called "California" and will begin working seriously when Melcher recovers from a motorcycle accident.

■ **MOGULL'S ROCK AND ROLL BALL:** Signpost Records held a little 'soiree' for their first five releases last weekend, and everybody but Mayor Yorty seemed to be there. **R. Meltzer** and **Ahmet Ertegun** could be seen but only a few feet from each other, and **Bones** and **Danny O'Keefe**, two of Signpost's debut artists performed admirably over the din. Outside little girls stood anxiously waiting for limos, hoping that one would contain **Neil Young**. They had to settle for **Stephen Stills**, bopping in with **Ahmet** from his Bowl concert . . . An agreement has been reached, by the way, where **Richard Perry** will produce **Carly Simon's** next album. **Jac Holzman** saw Perry at Mogull's party and the two sketched the timing to go like this: recording to start in September, to be completed about six weeks after that. Jac would like a single first, and by November he'll begin putting the new Simon-Perry lp under the nation's Xmas trees . . . **Elton John's** house on the beach in Malibu was previously owned by both **Bette Davis**, and **Cole Porter** . . . What artist was featured in both **Ingenué** and **Creem** in the same week? **Todd Rundgren** . . . **The Grateful Dead's** next lp might be one recorded recently live in Europe. The title speculation includes "Europe on \$5,000 A Day," and if it is a three record set you can safely bet it was done to quickly fulfill



ASCAP Unveiling

■ **NEW YORK** — ASCAP last week (18) unveiled a plaque at the Barberry Room here to commemorate the meeting of **Richard Rodgers** and **Oscar Hammerstein II** in the Spring of 1942 during which the collaborators discussed a new musical which eventually became the Broadway classic "Oklahoma." The Barberry Room, located at 21 East 52 Street, was the site of the historic meeting.



At the July 8th unveiling of the ASCAP plaque honoring writer members **Richard Rodgers** and **Oscar Hammerstein 2nd's** planning session for "Oklahoma!", L. to R.: **Composer Rodgers**, **ASCAP President Stanley Adams** and **Record World Publisher Bob Austin**.

Correction

■ **NEW YORK**—In the Tape Duplicators section of last week's Annual Directory, the firm of **A&B Duplicators**, 237 West 54 Street, New York, N.Y., was inadvertently omitted. A&B's telephone number is (212) 582-4812.

NMPA Study

■ **NEW YORK** — The National Music Publishers' Association is undertaking a study of the tax structure in all major markets abroad as they affect royalties earned abroad by American music publishers.

Leonard Feist, Executive Vice President of NMPA, in announcing intention of the study, stated that "the international tax structure is highly complex and it is difficult for the individual publisher to keep in mind the regulations of various countries in which he does business. It is not NMPA's intent to create a professional analysis, but, rather, a simple guide which a publisher may have at hand for ready reference." The study is being made jointly with the Association of American Publishers because, to a great degree, the impact of foreign taxes is the same for book and music publishers.

A noted government economist who recently retired will make the survey. It is hoped that it will be printed and distributed to NMPA members by the fall. It is contemplated that the study will be maintained on a current basis by the periodic distribution of information on changes as they occur.

their WB contract so they can start the bidding war in earnest . . . Speaking of those untidy bidding wars (no one emerges unscathed, especially the press) **Procol Harum** is said to be actively shopping. Reports are that they may join the **Walter Cronkite** family of fine artists, but there's nothing even close to confirmed on that one.

■ **CONVENTION BULLETIN:** Columbia, as you know, presents an all star show of talent from the company roster at every year's convention, and reports that **Colin Blunstone** will be showcased conflict with rumblings out of A&M here that Blunstone will be going with the **Herb Alpert** label very shortly . . . **David Peel** gave himself a gold (painted) record here at the Ooh Poo Pa Doo Club for not having sold anywhere near a million records. Peel, by the way, could be seen posing in front of his billboard on the side of the Whisky (not his actually, but he is included in John and Yoko's spread) for a friend with one of Kodak's bottom line models . . . All over the street is the report that both **Bill Drake** and **Gene Chenault** will be named V.P.'s of RKO. Drake's office would not confirm . . . **English Flash: Bill Bruford**, drummer of **Yes**, has left the group, to go with **King Crimson** . . . **RCA's** sales meeting here last week featured an absolutely dynamite presentation of new product (including among other nifty packages, **Mama Cass**, the **Jefferson Airplane**, **Nilsson**, the "This Is" series, and **Wolfman Jack**). **Mort Hoffman**, **Frank Mancini** and others have been on the road with the show for several weeks producing results . . . **Bob Dylan** showed up at a New Jersey stadium last week to see the **Grateful Dead**, and then went backstage for a chat with **Jerry Garcia** and the rest . . . In spite of precautions, a sizeable number of bogus tickets for the Stones Madison Square Garden date have already been sold. Watch your ticket: the \$6.50 you save may be your own . . . **Russ Regan** has taken **Tom Rodden** and **Paul Lovelace** with him from MCA. Todden will be National Sales mgr and Lovelace National Promotion for all new 20th Century Records . . . **Mick Jagger's** birthday July 26th: Happy Birthday . . . On the heels of **Charlie Greene's** big suit against **Famous**, **Tumbleweed Prexy Larry Ray** has been seen in and out of a swank Hollywood legal eagle's office, and some say **Tumbleweed** may be following **Greene's** suit.



MICHAEL ALLEN "The Big Parade"

LION

LION 120

PRODUCER:
MICHAEL
LLOYD

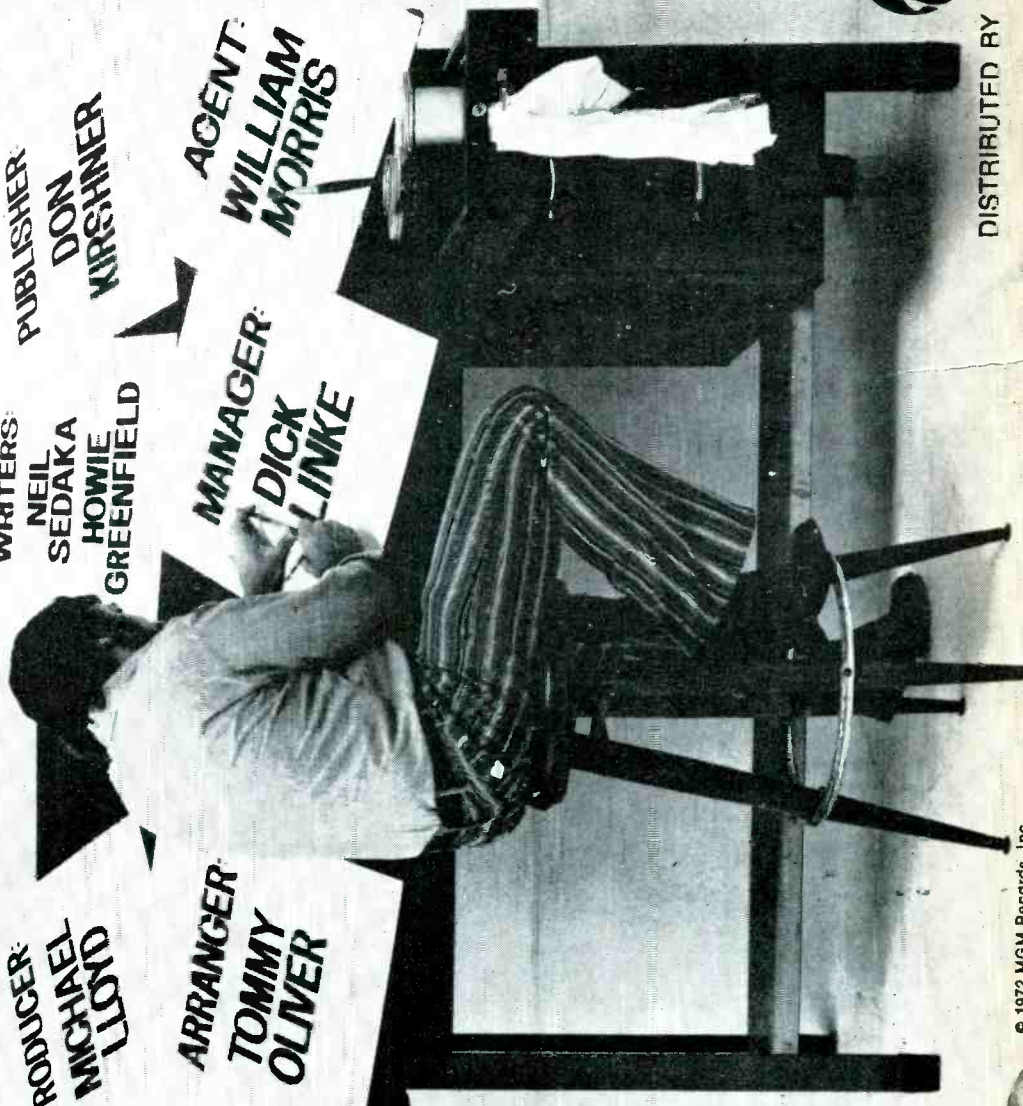
ARRANGER:
TOMMY
OLIVER

WRITERS:
NEIL
SEDAKA
HOWIE
GREENFIELD

MANAGER:
DICK
LINKER

PUBLISHER:
DON
KIRSHNER

AGENT:
WILLIAM
MORRIS



By KAL RUDMAN



Kal Rudman

■ The new Chicago is an instant winner. Key stations such as KJR are reporting immediate phone reaction. Led Zeppelin "Stairway to Heaven." Derek and the Dominos started at KOL Seattle and this station reports that the phone requests are twice as big on the Led Zeppelin as they were on the Derek and the Dominos.

Rick Springfield. We have been predicting for a number of weeks how big a star he will be. The album is already big at WPDQ Jacksonville. A number of big stations have jumped on the single: WCFL, KJR, CKLW, KOL, KILT. WCAO Baltimore reports a lot of requests. The record industry in general can benefit greatly if Rick Springfield becomes a superstar and brings a lot of traffic into the stores.

O'Jays. We have been saying from the beginning that this is the next big r&b crossover. Although a lot of key stations are still waiting, the pickup in pop airplay was very strong this week. It exploded from HB to #12 at WIXY Cleveland, jumped to #17 at CKLW and #32 at WCFL Chicago. It went on: KLIF, KJR, WPDQ, WOKY, WIBG, KJRB, WRIT.

Jerry Wallace. Tex Meyer, WRIT Milwaukee, flashes: "Big pop action." Pat Pipolo of MCA reports: "The record is getting close to 200,000 and there are huge orders in Dallas and Atlanta from c&w and MOR airplay." With this amount of activity, it appears that the record has an excellent chance of going top 40 in the same manner that the Donna Fargo crossed. We feel that MCA will make every effort to make this happen. We know that the one-stops in Chicago are reporting the same kind of sales activity they were reporting on the Donna Fargo.

The Chi-Lites album continues to sell huge quantities. There is no question that they are a supergroup of the year and that this LP is a classic. Eugene Record, who is the creative man behind this group, has not been given nearly enough recognition for what he has done. His achievements are already legendary.

Raspberries. This is the week the record picked up a lot of key stations: KHJ, WHBQ, WRKO, KILT, WQAM, WMAK and KJR. It exploded to #12 at KLIV in San Jose and is already making noise at WIXY Cleveland. It is selling well in Washington and in Jacksonville. The album is very strong.

Main Ingredient on RCA. The record is just about #1 pop in Detroit and other pop stations are now beginning to pick up on it such as: KMEN, WPDQ, and WPIX-FM.

Detroit Emeralds. WPIX-FM New York City reports strong telephone requests and they feel it can go top 5 on their chart. This confirms the previous strong action in Detroit. It is #19 WIXY Cleveland and jumped to 22 KLIF Dallas. Don Imus is giving it heavy play on WNBC. The record sounds strong.

(Continued on page 17)

CONCERT REVIEW

Mathis—The Most

■ HOLLYWOOD—A thing of beauty is not always a joy forever. Sometimes you just forget about it and it is lost. I had really forgotten just how beautiful the voice of Johnny Mathis (Columbia) is until his recent appearance at the Greek Theatre served as a smashing reminder that this man is truly and rightfully one of the greatest stars of all time. It is hard to remember a time when the name Johnny Mathis did not conjure up thoughts of romance and beauty. To see him live, under the stars, can be equaled only by listening to his records in front of a roaring fireplace.

From the first quiet whisper, Johnny Mathis literally holds the audience in the proverbial palm. His voice has an unexpected fire and power in a live performance. His presence is one of complete confidence and control, borne of being an entertainment legend for so many years. There is really little to say about Johnny Mathis except that his voice has a beauty that is unique, his history is one of unparalleled success, and his magic is the magic of the heart. I will not forget it again.

Also on the bill was Michell Legrand (Bell) and his orchestra. Legrand conducted and sang a great many of his own beautiful compositions. He sings with the conviction of a writer performing his own material and with the strength and honesty that must be unique to the French.

Legrand also presented some interesting and unusual jazz interpretations that were polished to a fine degree of excellence and sang a duet with Johnny Mathis early in the program. His portion of the concert was enthusiastically received, thoroughly enjoyable, well-rounded and a very suitable companion on a bill with Mathis. They are an excellent combination.

Spence Berland

White Cloud
To England

■ NEW YORK — Good Medicine Records, a Starday-King custom label, announces that the New York based group White Cloud will perform with Columbia Recording artist London Wainwright III at the CBS convention in London on July 29th.

Wainwright's upcoming album (his first for Columbia) features White Cloud in a prominent back-up role, and was produced by the group's singer-guitarist, Thomas Jefferson Kaye.

CONCERT REVIEW

Tull Disappoints

■ LOS ANGELES—Appearing at the Forum, Jethro Tull played to capacity crowds with a show that came close to being a circus. What happened to Ian Anderson the perfectionist? Instead of the near brilliant, tightly finished show we used to get from Tull, we were given a very disjointed set broken up in the oddest places by comedy sketches that can only be described as dull and amateurish. Why this was done defies the imagination but whatever the reason, the outcome only detracted from what could have been a decent concert.

The opening number, "Thick As A Brick," lasted for well over an hour, was involved and intricate, sometimes boring, sometimes great, and broken up by those absurd "comedy" sketches. Fortunately though, Ian Anderson saved the day. A superb showman and the core of the group, he leapt and cavorted around stage looking like a frantic Fagan but with the grace and precision of a ballet dancer. Alternating between acoustic guitar and flute, Anderson kept the show alive and the audience yelling for more.

All in all, the show was disappointing and Anderson's magical quality of being able to mesmerize and mold his audience was lost in such a vast arena as the Forum. Instead, Jethro Tull have become superstars, relying too much on their reputation and not enough on the fact that they *can* play good music.

Lee Cadorette

Daddy Gold

■ NEW YORK — Chelsea Records' Wayne Newton has been awarded a gold record for his recording of "Daddy Don't You Walk So Fast." Certification was made by the RIAA and signifies sales in excess of 1,000,000 units.

The gold record marks a number of firsts—it is Newton's first gold award for his new label, and it is Chelsea's first such award.

Sales of the Newton single have gone far to spark sales of the album, "Daddy Don't You Walk So Fast" (CH-1001), from which it was pulled. Presently, the album is high on the national charts and is moving up at a brisk rate.

MONEY MUSIC

(Continued from page 16)

Hot Butter. The record continues to do well on those top 40 stations playing it, but a lot of stations are still missing. KJR Seattle reports #1 phones and it is a solid sales hit in Milwaukee near the top 10 mark. It is #18 at KILT Houston and broke in Augusta. It is now on WIBG in Philadelphia.

Helen Reddy. The Waxey Maxey chain called to inform us that it is selling top 10 retail for them in Maryland from top 40 and MOR airplay. We believe there is a great demand for this record and that many women want to hear it and would like to buy it. Perhaps when the film "Stand Up And Be Counted" (which is about women's liberation) hits all the neighborhood theaters and drive-ins, this record will explode nationally. Obviously, people will go get it if they want it badly enough.

Crusaders is selling pop in L.A. and Philadelphia and is getting good top 40 play in Nashville, Seattle and Dallas. The album is also doing well. We feel that other important top 40 stations will be programming it.

Rick Nelson. The record has broken in Spokane. There is a lot of interest in it. It will be interesting to see if other stations go with it.

Sammi Smith. J. Robert Dark, at KOMA Oklahoma City, reports that it is a hit. It is now on WMAK and KJR. We should be hearing a lot more about this record in the weeks ahead.

Buffy Sainte-Marie. CKLW reports sales and phone requests.

Tim Davis on Metromedia. The first breakout on this fine record is at KJRB where it jumped 17-7 and it just went on KJR. Stan Monteiro is doing a lot of hard promotion.

Flash. This record is now doing very well at KHJ in L.A. and is #10 at WMEX Boston. It is being played at WFIL, WIBG, WCFL, WKBW, WDGY and many other stations.

Joe Simon. The r&b volume is very strong. It jumped 20-13 at CKLW and looks very good at WTIK in New Orleans. It picked up a lot of important top 40 play such as: WCFL, WIXY, KJR, WDGY.

Harold Melvin and the Blue Notes is getting a lot of r&b sales action but so far has not been able to cross over to the key pop stations.

The new **Bill Withers** is "Use Me" and it has been a big hit with the audiences at his concerts. There seems to be no question that it will be another gold record for Bill. A lot of people also feel that Sussex will have another hit with the new **Gallery**. The Sussex label is red hot, and a lot of attention should be paid to their album by **Zulema**. There has been a lot of favorable talk about this great new artist.

Two other albums that are well worth your attention are the new **Doors** on Elektra and **Skylark** on Capitol.

Austin Roberts. A lot of people believe in this single. It made a nice move of 26-19 at WTIK New Orleans where requests in sales have picked up. It is on WMEX and on a number of secondary stations.

(Continued on page 22)

Jackie: Standing Ovation

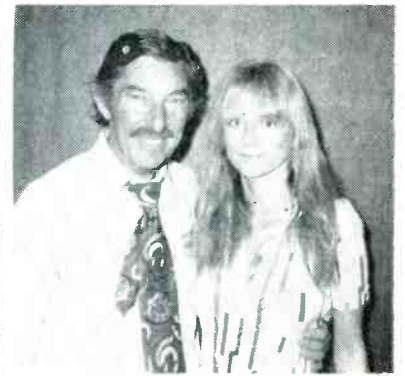
By MARTIN SNIDER

■ NEW YORK — "Jackie." There is not only an album on Atlantic by that name, but also an astounding woman.

Miss DeShannon has been through nine years of the music business, which includes recording for Liberty, for Capitol, and now for Atlantic. This nine years also includes art school and a nightclub tour which didn't work because she couldn't stand the fact that people came to eat first. But the business has a tendency to get heavy for an artist, so Jackie took it easy for a while.

Living in California and writing songs wasn't bad for passing the time, but Jackie isn't a woman who can just sit around when she has an urge to get involved. Van Morrison came along with "Astral Weeks," Jackie got up, formed an experimental group, and did a gig in Denver. A standing ovation was the beginning.

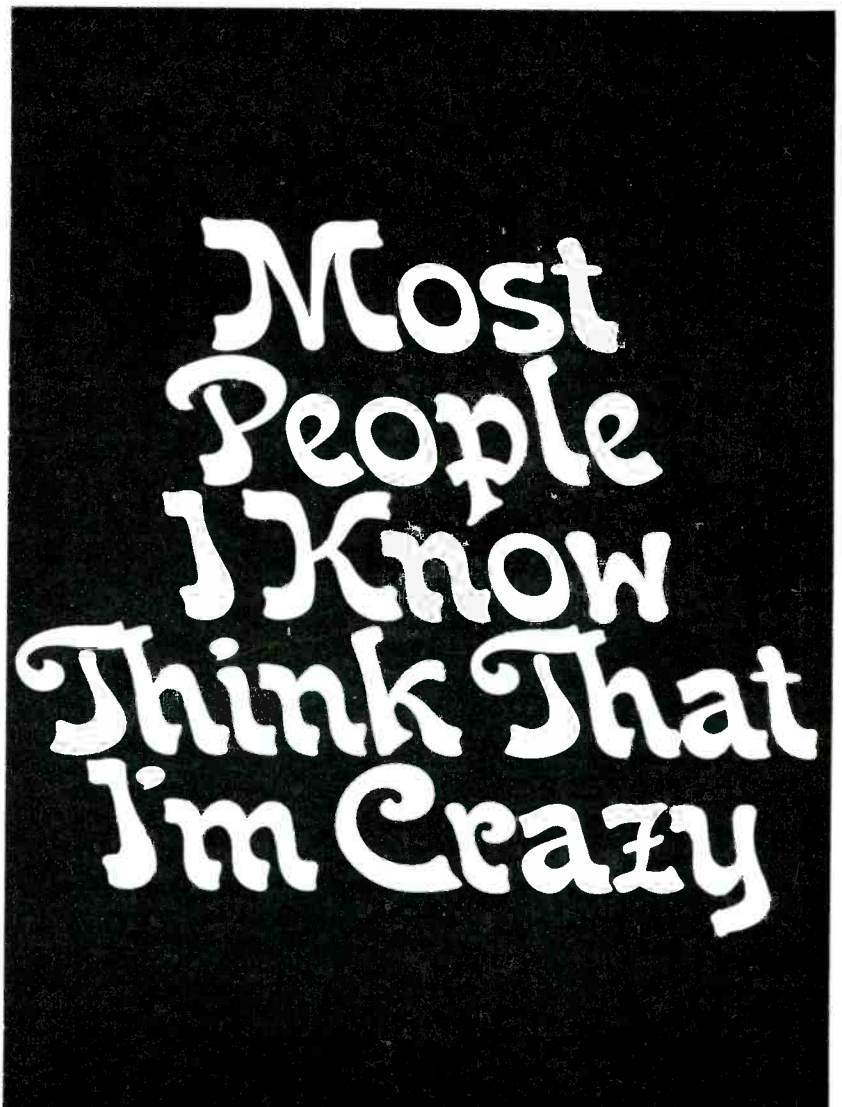
"One of my greatest experiences has been Atlantic Records," Jackie said with ease. "It's nice to know the people. Like Jerry Wexler and Jerry Greenburg, really care about what you are doing."



Bob Austin, Jackie

Jackie just returned from friendly Boston where standing ovations were frequent. Traveling with the group she now has tends to be expensive, but "people have to see that you are still working, or they forget about you." Exposure is the key, and she's getting it. Jackie has performed on a few radio stations, WBCN-FM in Boston being one. She played in Central Park, here, right after Boston and is now on her way to Chicago.

Her album has many excellent cuts on it. With the help of radio, the album will make it, for it has all the quality necessary for a hit.



By BOB HAMILTON



Bob Hamilton

■ The Radio Report office in Los Angeles has (by evolution) become the center for information on where the jobs are in radio programming. This includes not only program directors but disc jockey jobs and other facets of the industry covered as well. We welcome this because we realize (by experience) that there's really no place else to go when you really need a gig. At the same time, this has supplied us with a good education about people in the on-the-air part of broadcasting. It is interesting to note, for example the longevity of programmers in the major and upper secondary markets and their comparison with secondaries and small markets. A program director in a station out of the top one hundred markets seldom gets fired for the ratings being down. Even if a rating is taken in that market if it's a once a year affair the station doesn't rely on it that much for business. 58 markets in the U.S. are surveyed by ARB at least twice a year and of those 58 markets, 8 are surveyed four times a year. Needless to say, those eight markets are super up-tight about the ratings and the PD himself has to deal with that trip every second he's alive . . . because there the ratings mean everything . . . There's very little buying done in Los Angeles for example where a rating book is not taken into consideration . . . In a discussion with KHJ sales manager **Irv Ivers** he said, "99 per cent of the buying at least, takes ratings into consideration." Of course, there are other aspects such as a consistent proof of performance for an advertiser . . . (the one thing that rating books don't cover all the way is not only how many people are reached for how long, but also, how *much* are those people reached). At the same time, a new trend has developed with advertisers (especially agencies) not to deal with just one rating, but a group of four or six rating books. This trend can just keep on trucking as far as programmers are concerned . . . almost like a reprieve. The trend, basically, comes from the inconsistency in the rating services themselves . . . they are constantly revising and changing their specific methodologies in reporting . . . (such as Pulse counting children one time and not counting them the next).

Again, in Los Angeles, a station such as KMPC does not live and die by the ratings as much as other stations because they get results in the areas they want. Jocks such as **Gary Owens**, **Dick Whittington**, **Bill Balance** and many others are bought, despite the fact that they might be number one in the market at the specific time of the buy. Contemporary radio, less than MOR and other formats has to deal with the rating books purely from the fact that they are that kind of animal. As Ivers said again "He who lives by the ratings dies by the ratings" . . . Contemporary radio has been living and dying by them for some

(Continued on page 23)

Weber Appointed



Louis Weber has been appointed Director of Broadcast Licensing for the American Society of Composers, Authors and Publishers, ASCAP President Stanley Adams announced last week. Weber, a native New Yorker and graduate of Lafayette College and Brooklyn Law School, has been a sales and licensing executive with the performing rights society for more than two decades.

CLUB REVIEW

Tom Rush: No Regrets

■ LOS ANGELES — Tom Rush (Columbia) is a fine no-nonsense performer who writes and/or sings the kind of music one could listen to for many quiet hours. Playing the Troubadour, Rush, backed by an excellent three-piece group, gave a pleasant, tasteful performance of some of his own material, plus numbers like "Who Do You Love" and Jackson Browne's "These Days" His soothing voice and fine guitar work are a perfect combination of taste and talent creating an aura of tranquility and good feelings. Rush ended his set with the haunting "No Regrets," and as far as this audience was concerned, there weren't any at all.

First on the bill was another Columbia act, Dr. Hook and the Medicine Show, who in spite of "Sylvia's Mother," proved to be much more than just another top 40 group. Besides being a very accomplished band of seven musicians, they are one of the most hilarious and entertaining acts around today. Breezing through numbers like "Cover Of The Rolling Stone" & "True Love," their music was polished and tight with good vocals and harmony. It's a pleasant change to see a group that can get it on as well as Dr. Hook can, and have a ball at the same time. **Lee Cadorette**

Steel Pier Formed

■ ATLANTIC CITY, N.J. — A new record label, "Steel Pier Records," has been formed by George A. Hamid Jr., owner-host of the famed Steel Pier in Atlantic City. Its first product will be an album, due on August 1st, "The World Famous Steel Pier Big Band Sound," featuring Frankie Lester and his 16-piece orchestra.

Atlantic Scores Gold

■ NEW YORK — Three new gold records for sales of one million dollars were certified this week by the RIAA for Atlantic recording artists Aretha Franklin, Roberta Flack & Donny Hathaway, and Eric Clapton.

"Amazing Grace," the new double-LP of gospel songs by Aretha Franklin is Lady Soul's sixth gold album on Atlantic in addition to her 13 gold singles for the label.

"Roberta Flack & Donny Hathaway" is the first album collaboration between two of Atlantic's most talented artists.

"The History of Eric Clapton," on the Atco label, is a two-record set which surveys the guitarist-singer-composer's career from his work with The Yardbirds through his success with Cream and Derek and The Dominos.

Gavin Meet Site

■ SAN FRANCISCO — The St. Francis Hotel here will be the site of the Seventh Annual Radio Program Conference scheduled for November 30-December 2 by founder-director Bill Gavin and his advisory board of record and broadcast industry executives.

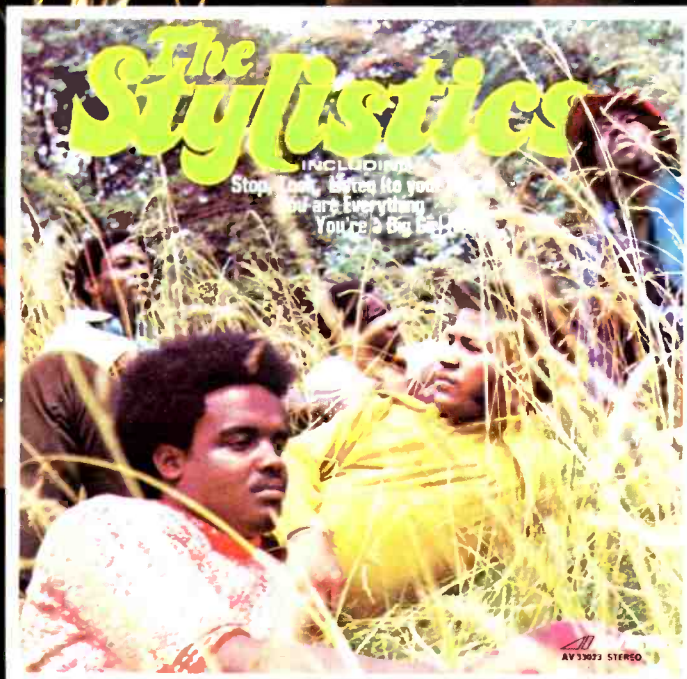
Registration will begin on Wednesday, November 29, with a cocktail reception that evening for early-arriving delegates. Presentation of "Men of the Year" Awards, an annual highlight of the non-profit Conference, is planned for Friday evening, December 1.

A group of radio's leading program directors will critique a selection of station airchecks as part of the 1972 program, according to Gavin. There also will be a review of recent technological advances in radio broadcasting as they relate to programming and production, he said.

Registration and reservations materials will not be available until the fall. Some 1,000 executives attend the Conference annually.

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(Singles)
- #1 TOP GROUP
(Top Newcomers on Singles)



Cash Box

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- #2 VOCAL GROUPS
(Best R & B Artists of 1972)
- #3 NEWCOMER-VOCAL GROUPS
(Best Album Artist of 1972)

RECORDWORLD

- #1 TOP NEW MALE GROUP
(Singles)
- #3 TOP NEW MALE GROUP
(Albums)



Buddy Miles: Summer Drummer

■ NEW YORK—On tour this summer with Three Dog Night as well as Malo, Buddy Miles is busy getting his act together: his next album with his own band, "Chapter Seven," will be released by Mercury in August and the beginning of September will witness the already anticipated "Battle of the Drummers Tour," in which Miles' band will perform opposite the new band of famed percussionist Ginger Baker. As an extra added attraction, a Columbia album featuring Miles and Carlos Santana with members of each of their groups, recorded live in Hawaii, was released not long ago.



Buddy Miles

Having just finished a tour of Europe, Buddy stopped in at Record World to discuss his new group. "It's a seven piece band," Buddy explained, "with organ, bass, guitar, three horns, and drums. Adrian Curtis, from the British group Gun, is playing lead guitar. My latest bassist is Ron Johnson, who has performed with Kaleidoscope, Marvin Gaye, and Ike and Tina. Percussionist Armando Perasa played congas with the Mongo Santamaria band and Gabor Szabo. It's been very hard to keep any one collection of musicians together, but we are working so much now that we are getting to know one another pretty well."

All of the material on Miles' upcoming Mercury album is self-penned, although he collaborated on some tunes with Ron Johnson. Buddy produced the album himself at Record Plants East and West. So if you hear the sound of drums from out of a neighbor's window this summer or floating above a nearby park, don't assume that the natives are restless, but check it out; could be that you're missing the opportunity to get it on with the Buddy Miles band.



JAZZ

By MICHAEL CUSCUNA



Michael Cuscuna

■ On the night of July 4, working in the very unholiday atmosphere of a recording studio, the news came to me of Fred McDowell's death. Although it was never made public, we had expected Fred's death by the Fall or Winter. Still that did not soften the shock of his sudden departure. Fred was a magnificent musician, among the finest bottleneck guitarists and singers to come out of the delta. More important, he was a delightful exuberant human being. His death is a great loss in many ways.

Fred was first "discovered" and recorded by Alan Lomax on a field trip in 1959, a journey to the Mississippi Delta area that produced Atlantic's fine Southern Folk Heritage series. Fred later recorded a number of albums for Arhoolie and Testament as well as one-shots for Milestone, Sire and Capital. His last recording was "Lime in New York," recorded for Oblivion Records at the Village Gaslight in November of 1971. His most popular recording was "I Do Not Play No Rock And Roll" on Capitol.

* * *

A couple of fine records have recently come out on two small independent labels. Biograph Records has issued its second volume of "Chicago Jazz 1925-29" (BLP 12043) with such important players as Mugsy Spanier, Jimmy Noone, Johnny Dodds, Freddie Keppard and Frank Teschmacher. Biograph can be reached at Box 109, Canaan, New York.

Clare Fischer, the fine West Coast composer, arranger and pianist, has released his fourth album on the Revelation label. Entitled "The Reclamation Act of 1972" (Rev. 15), it includes two trio pieces with Chuck Domandico and Colin Bailey and four solo performances. Included is his most famous "Pensitiva" and a unique new piece "Meade Lux Lewis, I Love You." It can be obtained from Revelation Records, Box 65593, Los Angeles, Calif. 90065.

* * *

The Jazz Composer's Orchestra Association has done a great many wonderful things to aid and advance the conditions of serious jazz in the past few years. Aside from organizing an impressive orchestra, they have put out a two-record set of compositions by Mike Mantler with such soloists as Cecil Taylor, Larry Coryell and Pharoah Sanders; they have recorded Carla Bley's massive masterpiece "Escalator Over The Hill," commissioned works by Don Cherry and Roswell Rudd, created a series of workshops for composers at which musicians are paid and the public is admitted free. They are now providing another service. They are serving as a clearing house for records issued on small non-profit European labels and records put out by musicians themselves. One can purchase the records from JCOA. All of the money will go back to the record manufacturer with no profit going to JCOA. You can receive a catalog and price list from JCOA, 1841 Broadway, New York, N. Y. 10023. The catalog includes the French Futura label, the German ECM, Valig and Instant Composers Pool labels and the English Incus label as well as records put out privately here by Clifford Thornton, Milford Graves, Charles Tolliver, Clifford Jordan, and Gunter Hampel.

As fate would have it, the JCOA, which is already in bad financial straits, has been the victim of a rip-off of \$4000 worth of records. If you love the new music and want some of these albums (collectors' items all), send for a catalog and enclose whatever you can afford as a tax deductible donation. Purchases will go directly to musicians and donations will go to keeping the vital organization alive. Its demise would be a great loss, an immeasurable loss, to music. And while you are at it, pick up both JCOA albums. They are outstanding.



JULY 29, 1972

1. **WHITE RABBIT**
GEORGE BENSON—CTI CTI 6015
2. **CRUSADERS 1**
Blue Thumb/BTS 6001 (Famous)
3. **INNER MOUNTING FLAME**
MAHAVISHNU ORCHESTRA—
Columbia KC 30167
4. **SMACKWATER JACK**
QUINCY JONES—A&M SP 3037
5. **THE GREAT CONCERT**
CHARLES MINGUS—Prestige 34001
6. **SHADES OF GREEN**
GRANT GREEN—Blue Note 8413 (UA)
7. **FUNK INC.**
Prestige 10031
8. **INTENSITY**
CHARLES EARLAND—Prestige PR 10041
9. **ETHIOPIAN NIGHTS**
DONALD BYRD—
Blue Note BST 8438 (UA)
10. **BUDDY RICH IN LONDON**
RCA LSP 4666
11. **MISSISSIPPI GAMBLER**
HERBIE MANN—Atlantic SD 1616
12. **CROSSINGS**
HERBIE HANCOCK—
Warner Brothers BS 2617
13. **INSTANT DEATH**
EDDIE HARRIS—Atlantic SD 1611
14. **BLUE MOSES**
RANDY WESTON—CTI CTI 6016
15. **LIVE EVIL**
MILES DAVIS—Columbia 30954
16. **PUSH PUSH**
HERBIE MANN—
Embryo SD 532 (Cotillion)
17. **WILD HORSES ROCK STEADY**
JOHNNY HAMMOND—Kudu KU-04 (CTI)
18. **STAN KENTON TODAY**
London Phase 4B 44179—80
19. **WORLD GALAXY**
ALICE COLTRANE—
Impulse AS 9218 (ABC)
20. **THE LAST SET AT NEWPORT**
DAVE BRUEBECK QUARTET—
Atlantic SD 1607
21. **FLUTE—IN**
BOBBI HUMPHREY—
Blue Note BST 84379 (UA)
22. **ATTICA BLUES**
ARCHIE SHEPP—Impulse AS 9222 (ABC)
23. **HEATING SYSTEM**
JACK McDUFF—
Cadet 60017 (Chess/Janus)
24. **RAMADAN**
JASON LINDH—Dix 3000 Metronome
(CTI)
25. **I SING THE BODY ELECTRIC**
WEATHER REPORT—Columbia KC 31352

RECORD WORLD JULY 29, 1972

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MONEY MUSIC

(Continued from page 17)

We understand that the next album by the Stylistics is a masterpiece. Producer-writer, Tommy Bell, has just shown how consistent he is by cutting a great record with the Spinners who are now on Atlantic. Another strong r&b record distributed by Atlantic is "Woman Don't Go Astray" by King Floyd, Chimneyville. Henry Allen and the dynamite r&b staff at Atlantic have quickly put these strong records on many of the r&b stations around the country. R&b product that is this strong does not have to wait. In fact, the Spinners is already pop at WIBG in Philadelphia.

Arlo Guthrie. This record amazed a number of programmers when they heard it for the first time on a car radio. Sales on it are excellent in Seattle, L.A., Augusta and Spokane. We believe that other key stations are going to add it. The production and the track are excellent.

The Uriah Heep album continues to sell well, and they are on tour around the country. The single is on a lot of stations.

O'Keefe Talked About

One of the most talked about new albums in the country is the Danny O'Keefe on Signpost. The top cut is "Good Time Charlie's Got The Blues." There is no question that this song should be played on every kind of radio station.

We are pleased to see Playboy Records getting active and they are running with "Play It By Ear" Sam Russell. The point we are trying to make is that the entire business benefits by having new labels come up with winning product.

KJR Seattle flashes that they are very high on a cut in the Doobie Bros. album—"Listen To The Music."

There are very big sales on the Emerson, Lake & Palmer album. The single is "From The Beginning"

The Joey Heatherton record fooled a lot of people. It is now on WLS, went on the chart at KHJ and continues to sell. This record should prove that people should not be too hasty in putting records down.

ASCAP Names Rubin

■ NEW YORK — Clarence C. Rubin has been named National Sales Manager (General Licensing) for the American Society of Composers, Authors and Publishers. ASCAP President Stanley Adams announced last week. Mr. Rubin, a native New Yorker who attended St. Johns College, has been active in the performing rights society's licensing activities for some 35 years. In his new job, he will supervise the staffs at 18 field offices in the United States, Puerto Rico and Hawaii.



Clarence C. Rubin

Musical Isle Expansion

■ ST. LOUIS — Musical Isle of America, the far-flung rack-jobbing concern, which is part of the United Artists mass merchandising division, will open its seventh branch, next week, in Denver, Colorado.

According to Norm Weinstroer, vice president of MIA at central buying headquarters of the firm in St. Louis, the branch will be complete in every detail, including a 10,000 square foot layout for warehousing operations, which also includes one-stop record and tape services.

Bob Krug has been named branch manager, and Vivian Ludi, a well-known figure for 15 years in the Denver juke box and vending machine field, will be in charge of juke box operator sales. Chuck Wright has been named resident salesman for the firm.

At the same time, Roberts Records, the well-known St. Louis indie distributor, which is also a part of UA's mass merchandising division, will also open a branch in Denver, in the same premises. The Roberts Records Denver office will be under the direct supervision of Norman Hausfater, vice president of Roberts, St. Louis.

Bell Flashback To Album Series

■ NEW YORK — Bell Records will be releasing a series of albums based on the enthusiastic reaction to its successful "Flashback" singles series. Set for release in July are two "You Must Remember These" albums, Volume I with 16 tunes and Volume II with 12 songs, and a "Nostalgia I" album, on Big Tree Records. All list at \$4.98.

Bell's decision to issue the albums was predicated on the enormous success of a two month promotion on the "Flashback" series, which ran from May 1 to July 1, and a thorough market survey made in the field by the label's executives.

According to Vice President In Charge of Sales, Oscar Fields, "We initially felt that a promotion on the 67 records that we have in our 'Flashback' line would result in 'some' extra sales over this two month period. The reaction from our distributors and retailers has been overwhelming. We sold over 250,000 units by the end of the promotion and we've had individual orders that ran as high as 25,000 pieces."

Reflecting the consumer enthusiasm, Fields stated that with the exception of a national title strip mailing to one-stops, all advertising, promotion, marketing and even the creation of bins, browser and divider cards have been initiated either by Bell's distributors or by the retailers themselves.

Among the 67 singles in the "Flashback" series are such golden oldies as "In The Still Of The Night" by The Five Satins, "Story Untold" by The Nutmegs, "The Letter" by The Box Tops, "La La Means I Love You" by The Delfonics, "Back Up Train" by Al Green and many more. The favoring is heavily r&b as well as pop.

"Because of our terrific oldies catalog," said Gordon Bossin, Vice President, Director of Marketing, "the demand for a line of oldies albums has been building every day since this special promotion started. In our case, our 'Flashback' singles has literally given birth to oldies albums."

More Gold For S & G

■ NEW YORK — "Simon and Garfunkel's Greatest Hits" has been certified Gold by the R.I.A.A., signifying that the Columbia Lp has sold over a million dollars' worth of product.

Z.Z. on UA
UNITED ARTISTS RECORDS

Communication Music

(Continued from page 18)

time now. Of course it should be noted in the case of KHJ not personalities such as Robert W. Morgan and the Real Don Steel fall into the Ballance, Whittington etc. category of surpassing the 100 per cent rating trip. But, in top 40 radio as a whole there are few Dan Ingrams, . . . they could be named on both hands. This brings us around to the program director of the station. When the rating books fall there is only one place that is looked at . . . and that's right in the program director's office . . . and there's no reason for the PD to act surprised and say, "Who me?" He knew it was coming. There are many circumstances besides ratings that make the difference in a PD's gig . . . many of them move for more money or for more prestige to a bigger or more comfortable market just as jocks do . . . Ego trips between management and programming probably outweigh ratings in the PD fatality rate . . . and while we're on that we'll make one little point that we'll cover at another time. General managers and even owners as a rule got into radio for some of the same reasons that programming people did . . . that old ego thing of being in "show business." Especially when an owner is involved over a general manager the question of who gets the credit or the blame for a station's success or failure sometimes meets head-on when the general manager and PD are having a couple of belts together. I remember one time a guy with a large corporation was telling me about his companies inter-workings and I asked him what his job was over there and he replied . . . "keeping my job." This too often is also the case in radio.

A look at the top eight markets is super interesting from the contemporary radio stand-point. In Boston for example both contemporary PDs have been there less than a year . . . although it would only be fair to comment that Scotty Brink was brought into WRKO because of lateral shifts of RKO programmers. In Chicago, WCFL has just recently gone through changes . . . while at WLS Mike McCormick has managed to barrage the top 40 storm each of four times around to come up with about two and a half years of service. In Detroit it's been a round robin . . . where WKNR went through three PDs in four years and wound up changing call letters and format . . . where WCAR programmer CJ Jones just felt the blunt of an ARB . . . where Aldon Diehl now has the longevity record in town at CKLW with about a year of PDing the station under his belt. In LA the last four years has been tough . . . KRLA has seen Doug Cox, Johnny Darin, Dick Saint and finally Shadoe Stevens at the helm . . . and KHJ has achieved a little better record with Ted Atkins replacing Jim O'Brien who replaced Ron Jacobs . . . Atkins now holds a good longevity record with KHJ, but, in the period of time that this Report has been in existence we've watched Ted move from CKLW to KFRC to KHJ . . . three stations in four years . . . and that's a good record for programmers . . . In fact, speaking of the west coast . . . San Francisco, Seattle, Los Angeles and San Diego . . . not one of the program directors in top 40 radio in any of those markets has as much as two years at the same station. As we gaze at major and upper secondary markets around the country it is interesting to note that this trend continues . . . while an MOR pd may do as much as 10 years in one place we could find only one programmer in top 40 radio wjp exceeded that. Danny Williams of WKY in Oklahoma City is the record holder as far as we can tell . . . pulling some 20 years in that position at that station. The exact years on Rick Sklar at WABC were not immediately available but, he should be considered an old timer . . . Jeff Kaye at WKBW has pulled five years in that slot . . . Chuck Dunaway has been PD at WIXY four and a half years except for an 11 month stint at sister station WIXZ . . . Bill Young at KILT has been holding down that fort for five and a half years . . . Of course, the lack of longevity of a programmer is not reflection on his ability as a programmer as there are successful pds who have not spent more than two years at any station . . . As I said before there are circumstances surrounding changes that may never come out in the open . . . and that's those cats own personal business anyway . . . but, you can bet your last pawn that people such as Sklar, Young, Williams, and Dunaway could give you some pretty good rating reports . . . for their years in the biz . . . What's the answer? I asked one PD that very question . . . his

(Continued on page 35)

CLUB REVIEW

Bailey Impresses

■ LOS ANGELES — To say that Jim Bailey (UA) is the most unique talent around is easily this week's most blatant understatement.

Bailey's show at the Century Plaza's West Side Room, here, was in two parts, first the Judy Garland impersonation that has served as the launching pad for his phenomenal career. There is no question that his impersonation is not only flawless, but that he really does in fact become the late Judy Garland, almost indistinguishable from the real thing. The celebrity heavy audience began whispering words like supernatural, uncanny, incredible, marvelous. They then settled down in a memory laden trance, waking only at the end of each number to give Bailey-Garland thunderous applause.

A little comic relief while Bailey changed his clothes (fade in-fade out): "Ladies and Gentlemen, here, as himself, is Mr. Jim Bailey." Jim Bailey, as himself, is as fine a showman as any working today. His material is chosen with impeccable taste and his delivery is confident, self-assured and dynamic. His voice is strong and exciting, he is full of energy and a crowd pleaser in every way.

Bailey must have studied the women he impersonates for years as his impressions of them are nothing short of brilliant. Jim Bailey, however, is much more than his impersonations. His own vocal abilities and talents do not take a back seat to his alter egos. Hopefully when the dust settles from his rise to stardom it will settle around Jim Bailey's finest impression, Jim Bailey himself.

Spence Berland

Alan Parker To Decca

■ UNIVERSAL CITY — Alan Parker has been signed to a long-term recording contract with MCA Records' Decca label, it has been announced by Joe Sutton, Vice President in charge of Artist Acquisition and Development.

Parker, formerly with Capitol Records, was once associated with Smith, and wrote songs for that group such as "Comin' Back To Me," "Born in Boston" and "Feel The Magic." The talented entertainer's first album, entitled "Band Of Angels," will soon be released by Decca.

Margie Signed



Margie Joseph, a highly versatile soul singer-composer, has been signed to an exclusive recording contract with Atlantic Records by Jerry Wexler, Executive Vice-President, it was announced this week. She previously recorded on the Okeh and Volt labels. Pictured, from left, are Jerry Wexler; Margie Joseph; Larry McKinley, the singer's husband and professional manager; and Arif Mardin, producer of her forthcoming recordings.

5D Gold

■ NEW YORK — Bell Records has announced that one more gold record has been added to their Fifth Dimension collection—this one for the supergroup's current single "Didn't Get To Sleep At All."

Consistently one of the most successful of all musical groups, this is The Fifth Dimension's second gold single for Bell. The first, "One Less Bell" sold well over the 1½ million mark. In addition, Bell has received gold records for their three Fifth Dimension album releases, "Portrait," "Love, Lines, Angles and Rhymes" and "5th Dimension-Live."

Orphan Inked



Shown immediately following officially signing with London Records are, from left, the Boston-based group Orphan, Eric Lillejequist and Dean Adrian; (sitting) Walt Maguire, Pop A&R Vice President for London Records; Orphan manager Peter Casperson of Castle Music Productions in Boston; and attorney Dennis Kaplan of the law firm of Kaplan, Gusick & Wachs.

Grindl To Elektra

NEW YORK — Elektra Records has signed Grindl, a New York-based band, it has been announced by the company's president, Jac Holzman.

Grindl consists of Peter Belmonte who plays guitar, piano and bass and also does writing and singing, and Phil Santangelo, who plays drums, writes and sings.

Grindl goes into the studio this week to cut their first single, which is being co-produced by

Robert W. Zachary, Jr. and Michael Rosa. The single is tentatively scheduled for release later this summer.

GAR Signs Stenger

CINCINNATI — General American Records has announced the signing of musician-songwriter Roger Stenger to an exclusive two-year contract. He is currently appearing with his own group, Three fold.

101 THE SINGLES CHART 150

JULY 29, 1972

THIS WK.	LAST WK.	ARTIST	RECORD
101	107	HE'S AN INDIAN COWBOY	BUFFY SAINTE MARIE—Vanguard 35156 (Caleb, ASCAP)
102	104	WALK ON BY	DELLS—Cadet 5691 (Chess/Janus) (Blue Seas/Jac, ASCAP)
103	145	GOOD FEELING TO KNOW	POCO—Epic 10890 (Little Dickens, ASCAP)
104	105	SAY WHAT I FEEL	B. W. STEVENSON—RCA 0728 (Miller/Mountain Music Farm, BMI)
105	136	MY DING-A-LING	CHUCK BERRY—Chess 2131 (Isalee, BMI)
106	131	COULD YOU PUT YOUR LIGHT ON, PLEASE	HARRY CHAPIN—Elektra 45792 (Story Songs, ASCAP)
107	111	CIRCLES	NEW SEEKERS—Elektra 45787 (Ampco, ASCAP)
108	108	GOT PLEASURE	OHIO PLAYERS—Westbound 204 (Chess/Janus) (Bridgeport, BMI)
109	109	DELTA DAWN	TANYA TUCKER—Columbia 45588 (UA/Big Ax, ASCAP)
110	112	THINK LYN	COLLINS—People 608 (Polydor) (Dynatone/Belinda/Unichappell, BMI)
111	113	BAD SIDE OF THE MOON	APRIL WINE—Big Tree 142 (Bell) (Dick James, BMI)
112	—	SPEAK TO THE SKY	RICK SPRINGFIELD—Capitol 3340 (Porter/Binder, ASCAP)
113	121	WE'RE ALMOST HOME	SOLOMON BURKE—MGM 14402 (Knip, BMI)
114	—	DON'T TAKE MY KINDNESS FOR WEAKNESS	SOUL CHILDREN—Stax 0132 (East/Memphis, BMI)
115	120	GETTING TOGETHER	SILVERBIRD—Columbia 45625 (April, ASCAP)
116	—	I'LL PLAY THE BLUES	ALBERT KING—Stax 0135 (East/Memphis/Rogan, BMI)
117	133	SUMMER SUN	JAMESTOWN MASSACRE—Warner Brothers 7603 (Nine Mile, BMI)
118	—	I COULD NEVER BE HAPPY	EMOTIONS—Volt 4083 (East/Memphis, BMI)
119	119	I ONLY MEANT TO WET MY FEET	WHISPERS—Janus 184 (Equant/Talk & Tell, BMI)
120	—	STEPPIN'	MELANIE—Neighborhood 4204 (Neighborhood, ASCAP)
121	—	MACARTHUR PARK	ANDY WILLIAMS—Columbia 45647 (Canopy, ASCAP)
122	123	ALABAMA WILD MAN	JERRY REED—RCA 0738 (Vector, BMI)
123	126	TURN ON YOUR LOVE LIGHT	JERRY LEE LEWIS—Mercury 73296 (Don, BMI)
124	129	BABY, I'M FOR REAL	ESTHER PHILLIPS—Kudu 906 (CTI) (Jobete, BMI)
125	—	MY MIND KEEPS TELLING ME	EDDIE HOLMAN—GSF 6837 (Namloh/Access, BMI)
126	—	WHAT ARE HEAVY CY	COLEMAN CO-OP—London 173 (Notable, ASCAP)
127	134	YANKEE LADY	BREWER & SHIPLEY—Kama Sutra 547 (Buddah) (4th Floor, ASCAP)
128	128	GET UP & DANCE	DOORS—Elektra 45793 (Alchemical, ASCAP)
129	—	WHATEVER TURNS YOU ON	TRAVIS WAMMACK—Fame 91001 (UA) (Fame, BMI)
130	132	MARCELLA BEACH BOYS	—Brother/Reprise 1101 (Brother, BMI)
131	—	IT'S GONNA TAKE A LITTLE BIT LONGER	CHARLEY PRIDE—RCA 0707 (Pi-Gem, BMI)
132	—	TOUCHING ME	OVATIONS—Sounds of Memphis 708 (MGM) (Sounds of Memphis, BMI)
133	—	SOMETHING'S WRONG WITH ME	AUSTIN ROBERTS—Chelsea 0101 (RCA) (Pocket Full of Tunes, BMI)
134	137	CITY OF NEW ORLEANS	ARLO GUTHRIE—Reprise 1103 (Kama Rippa/Tompik, ASCAP)
135	138	WHO HAS THE ANSWERS	ANDY KIM—Uni 55332 (MCA) (Joachim, BMI)
136	—	SLIPPIN' INTO DARKNESS	RAMSEY LEWIS—Columbia 45634 (Far Out, ASCAP)
137	139	WHAT EXACTLY IS A FRIEND	PETER COFIELD—Metromedia 248 (S.M. Ead6, BMI)
138	—	I.O.I.O.	BUTCH PATRICK—Metromedia 251 (Casserole, BMI)
139	140	TAME THE LION	EMITT RHODES—Dunhill 4315 (ABC) (Thirty Four, ASCAP)
140	142	LOVE, LOVE, LOVE	J. R. BAILEY—Toy 3801 (Neighborhood) (Adish/Two People, BMI)
141	—	A PIECE OF PAPER	GLADSTONE—ABC 11327 (Sunnybrook/4 Star, BMI)
142	143	MISTY BLUE	JOE SIMON—Sound Stage 1508 (Talmont, BMI)
143	—	I'VE GOT TO HAVE YOU	SAMMI SMITH—Mega 615-0079 (Buckhorn, BMI)
144	147	GARDEN PARTY	RICK NELSON—Decca 32980 (Matragun, BMI)
145	—	WAITIN' LINE	SPYDER'S GANG—Scepter 12349 (Cap-Orion, BMI)
146	149	ONE NIGHT STAND	SMILE—Uni 55336 (MCA) (Gil, BMI)
147	127	TELSTAR	APOLLO 100—Mega 615-0800 (Campbell-Connelly, ASCAP)
148	114	TEAR IT DOWN	MARTHA REEVES & THE VANDELLAS—Gordy 7118 (Motown) (Jobete, ASCAP)
149	110	CAFE MALO	—Warner Brothers 7605 (Canterbury, BMI) (Glenwood, ASCAP)
150	—	BIG HURT	VIKKI CARR—Columbia 45622

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

JULY 29, 1972

A SIMPLE MAN	Phil Gernhard (Kaiser/Famous, ASCAP)	61
ALL DOWN THE LINE	Jimmy Miller (Abkco, BMI)	76
ALL THE KING'S HORSES	Wexler, Dowd, Mardin (Pundit, BMI)	50
ALONE AGAIN (NATURALLY)	Gordon Mills (M.A.M., ASCAP)	5
BABY, DON'T GET HOOKED ON ME	Rick Hall (Screen Gems-Columbia, BMI)	64
BABY LET ME TAKE YOU	Katouzzian Prod. (Bridgeport, BMI)	22
BACK STABBERS	Gamble-Huff Prod. (Assorted, MI)	63
BEAT ME	OADDY Lear & Black (MCA, ASCAP)	82
BEAUTIFUL SUNDAY	Larry Page (Page Full of Hits, ASCAP)	49
BRANDY	Gershman/Liston/Looking Glass (Evie/Spruce Run/Chappell, ASCAP)	4
BREAKING UP IS HARD TO DO	Wes Farrell (Screen Gems-Columbia, BMI)	32
BROWN EYED GIRL	Don Buday (Web IV, BMI)	42
CIRCUS	Mike Quatro (Lobek, BMI)	92
CLOSE TO YOU	Samuel Brown (U.S. Songs/Blue Seas/Jac, ASCAP)	96
COCONUT	Richard Perry (Blackwood, BMI)	24
COLEST DAYS OF MY LIFE	Eugene Record (Julio-Brian, BMI)	43
CONQUISTADOR	Chris Thomas (TRO-Essex, ASCAP)	17
COULDN'T I JUST TELL YOU	Todd Rundgren (Earmark/Screen Gems-Columbia, BMI)	75
COUNTRY WOMAN	Steve Rowland (Jobete/Brewer, BMI)	98
DADDY DON'T YOU WALK SO FAST	Wes Farrell (Jewel, ASCAP)	1
DAY BY DAY	Steven Schwartz (Valando/New Cadenza, ASCAP)	19
DOWN BY THE RIVER	Atfeld & Hammond (Landers/Roberts, ASCAP)	83
DOWN ON ME	Elliott Mazer (Brent, BMI)	88
QUINCY	Matee & Simon (Charing Cross, BMI)	52
EASY LIVING	G. Bron (WB, ASCAP)	78
EVERYBODY PLAYS THE FOOL	Silvester & Simmons (Giant Enterprises, BMI)	74
GO ALL THE WAY	Jimmy Tenner (C.A.M.-U.S.A., BMI)	65
GOOD FOOT	James Brown (Dynatone/Belinda/Unichappell, BMI)	79
GOODBYE AGAIN	Milt Okun (Cherry Lane, ASCAP)	97
GOODBYE TO LOVE	Jack Daugherty (Almo/Hammer & Nails, ASCAP)	25
GONE	Scotti & Oliver (Dallas, BMI)	39
GUITAR MAN	David Gates (Screen Gems-Columbia, BMI)	56
HAPPIEST GIRL IN THE WHOLE USA	Stan Silver (Prima-Donna/Algee, BMI)	18
HAPPY	Jimmy Miller (Promo, ASCAP)	26
HOLD HER TIGHT	Osmond & Lloyd (Kolob, BMI)	14
HOLD YOUR HEAD UP	Argent & White (Mainstay, BMI)	27
HONKY TONK	James Brown (W&K/Islip, BMI)	40
HOW DO YOU DO	Hans van Hemmert (WB, ASCAP)	9
I MISS YOU	Gamble & Huff Prod. (Assorted, BMI)	59
I NEED YOU	Ian Samwell (WB, ASCAP)	41
I WANNA BE YOUR BABY	Richard Barrett (Palmina, BMI)	94
I WANNA BE WHERE YOU ARE	Hal Davis (Stein & Van Stock, ASCAP)	10
IF I WERE A CARPENTER	Punch & Cass (Faithful-Virtue, BMI)	95
IF LOVING YOU IS WRONG	Johnny Baylon (East/Memphis/Klondike, BMI)	3
I'M COMING HOME	Stories (Buddah/Minuet, ASCAP)	30
I'M STILL IN LOVE WITH YOU	Willie Mitchell (Jec, BMI)	20
IN A BROKEN DREAM	Miki Dallan (Leeds, ASCAP)	84
IN THE GHEITTO	Rick Hall (Screen Gems-Columbia/Presley, BMI)	44
IN THE QUIET MORNING	J. C. B. Prod. (Almo/Chandos, ASCAP)	99
JESAMEL	John Burgess (Duchess, BMI)	77
JOIN TOGETHER	Who/Glyn Johns (Track, BMI)	55
LAYLA	Dominos (Casserole, BMI)	13
LEAN ON ME	Bill Withers (Interior, BMI)	7
LIFE & BREATH	Larry Cox (WB/Brown's Mill, ASCAP)	93
LOOK WHAT THEY'VE DONE TO MY SONG	MA Ray Charles (Kama Rippa/Amelenie, ASCAP)	58
LOOKIN' THROUGH THE WINDOWS	Hal Davis (Jobete, ASCAP)	46
LONG COOL WOMAN	Richards & Hollies (MCPS, BMI)	15
LOVE SONG	James & King (Mandan, BMI)	80
MARY HAD A LITTLE LAMB	McCartneys (MacLen/McCartney, BMI)	71
MOTORCYCLE MAMA	Pete Carr (Singing Wire, BMI)	29
MY MAN, A SWEET MAN	Raeferd Gerald (Gaucho/Belinda, BMI)	87
OUTA-SPACE	Billy Preston (Irving/Wep, BMI)	31
PEOPLE MAKE THE WORLD GO ROUND	Thom Bell (Assorted/Bellboy, BMI)	16
POP THAT THANG	Isley Bros. (Triple 3/Eden, BMI)	57
POPCORN	D. Jordan, R. Talmadge, S. & B. Jerome (Bourne, ASCAP)	54
POWER OF LOVE	Staff (Assorted/Gaucho/Belinda, BMI)	47
PUT IT WHERE YOU WANT IT	Crusaders (Four Knights, BMI)	72
ROCK & ROLL CRAZIES	Stills, Hillman & Taylor (Gold Hill, BMI)	86
ROCK & ROLL PART 2	Mike Leander (Duchess, BMI)	53
ROCKET MAN	Gus Dudgeon (Dick James, BMI)	23
RUN TO ME	Bee Gees/Robert Stigwood (Casserole/Lupis, BMI)	60
SATURDAY IN THE PARK	J. W. Guercio (Big Elk, ASCAP)	69
SCHOOL OF LIFE	Johnny Baylon (Klondike, BMI)	70
SCHOOL'S OUT	Bob Ezrin (Pending)	11
SEALED WITH A KISS	Bobby Vinton (Post, ASCAP)	27
SMALL BEGINNINGS	Derek Lawrence (Colgems/Blackclaw, ASCAP)	31
SONG SUNG BLUE	Tom Catalano (Prophet, ASCAP)	34
STARMAN	Scott & Bowie (Tantric, BMI)	66
STARTING ALL OVER AGAIN	Beckett & Hawkins (Muscle Shoals, BMI)	81
STORIES	Roland Kluger (Famous/RKM, ASCAP)	100
SUPERWOMAN	Stevie Wonder (Stein & Van Stock/Black Bull, ASCAP)	38
SWEET INSPIRATION/WHERE YOU LEAD	Richard Perry (Press/Screen Gems-Columbia, BMI)	35
TAKE IT EASY	Glyn Johns (Benchmark, ASCAP)	6
THAT'S THE WAY GOD PLANNED IT	George Harrison (Apple, ASCAP)	89
THAT'S WHAT FRIENDS ARE FOR	Tyrell & Gorgoni (Almo, ASCAP)	91
THE RUNWAY	Steve Barri (Trousdale/Soldier, BMI)	36
THIS WORLD	Al Bell (Sunbeam, BMI)	67
TOO LATE TO TURN BACK	Bob Archibald (Unart/Stage Door, BMI)	2
TOO YOUNG	Curb & Costa (Jefferson, ASCAP)	12
TROGLDYTE	Crausit-Prutt Prod. (Jimpire, BMI)	33
VANILLA DLAY	Wexler, Dowd, Mardin (Plain & Simple, ASCAP)	90
WAR SONG	Mazer, Mulligan, Johnson & Young (Silver Fiddle, BMI)	51
WE'RE FREE	Levine, Brown & Eichner; Metz & Lipton (Pocket Full of Tunes, BMI)	48
WE'VE COME TOO FAR	Johnny Bristol (Jobete, ASCAP)	62
WHAT A WONDERFUL THING	Fabulous Rhinestones (Higher/Rhinestones, ASCAP)	73
WHEN YOU SAY LOVE	Snuff Garrett (Jack & Bill, ASCAP)	45
WHERE IS THE LOVE	Oorn & Mardin (Antisia, ASCAP)	8
YOU DON'T MESS AROUND WITH JIM	Cashman & West (Blendingwell/Wingate, ASCAP)	28
YOU'RE STILL A YOUNG MAN	Ron Capone (Kuptillo, ASCAP)	68
ZING WENT THE STRINGS	Baker, Harris, Young (WB, ASCAP)	85



THE SINGLES CHART

TITLE, ARTIST, Label, Number, (Distributing Label)

THIS WK.	LAST WK.		WKS. ON CHART
1	3	DADDY DON'T YOU WALK SO FAST WAYNE NEWTON Chelsea 0100 (RCA)	16
2	1	TOO LATE TO TURN BACK NOW CORNELIUS BROTHERS AND SISTER ROSE/United Artists 50910	11
3	4	IF LOVING YOU IS WRONG LUTHER INGRAM/Koko 2111 (Stax)	10
4	5	BRANDY LOOKING GLASS /Epic 10874	7
5	9	ALONE AGAIN (NATURALLY) GILBERT O'SULLIVAN/ MAM 3619 (London)	6
6	7	TAKE IT EASY EAGLES/Asylum 11005 (Atlantic)	10
7	2	LEAN ON ME BILL WITHERS/Sussex 235 (Buddah)	16
8	14	WHERE IS THE LOVE FLACK & HATHAWAY/Atlantic 2883	9
9	11	HOW DO YOU DO MOUTH & MacNEAL/Philips 40715 (Mercury)	13
10	10	I WANNA BE WHERE YOU ARE MICHAEL JACKSON/Motown 1202	11
11	13	SCHOOL'S OUT ALICE COOPER/Warner Brothers 7596	9
12	12	TOO YOUNG DONNY OSMOND/MGM 14407	8
13	16	LAYLA DEREK & THE DOMINOS/Atco 6809	10
14	20	HOLD HER TIGHT OSMONDS/MGM 14405	5
15	22	LONG COOL WOMAN HOLLIES/Epic 10871	6
18	17	PEOPLE MAKE THE WORLD GO ROUND STYLISTICS/Avco 4595	10
17	19	CONQUISTADOR PROCOL HARUM/A&M 1347	9
18	26	HAPPIEST GIRL IN THE WHOLE U.S.A. DONNA FARGO/ Dot 17409 (Famous)	9
19	21	DAY BY DAY GODSPELL/Bell 210	10
20	24	I'M STILL IN LOVE WITH YOU AL GREEN/Hi 2216 (London)	4
21	25	SEALED WITH A KISS BOBBY VINTON/Epic 10861	9
22	23	BABY, LET ME TAKE YOU DETROIT EMERALDS/Westbound 203 (Chess/Janus)	9
23	6	ROCKET MAN ELTON JOHN/Uni 55328 (MCA)	13
24	32	COCONUT NILSSON/RCA 74-0718	9
25	30	GOODBYE TO LOVE CARPENTERS/A&M 1367	4
26	52	HAPPY ROLLING STONES/Rolling Stones 19104 (Atlantic)	3
27	31	HOLD YOUR HEAD UP ARGENT/Epic 10852	8
28	35	YOU DON'T MESS AROUND WITH JIM JIM CROCE/ABC 11328	5
29	33	MOTORCYCLE MAMA SAILCAT/Elektra 45782	5
30	34	I'M COMING HOME STORIES/Kama Sutra 545 (Buddah)	8
31	8	OUTA-SPACE BILLY PRESTON/A&M 1320	15
32	36	BREAKING UP IS HARD TO DO PARTRIDGE FAMILY/Bell 235	6
33	15	TROGLODYTE (CAVE MAN) JIMMY CASTOR BUNCH/RCA 48-1029	12
34	18	SONG SUNG BLUE NEIL DIAMOND/Uni 55236 (MCA)	13
35	43	SWEET INSPIRATION/WHERE YOU LEAD BARBRA STREISAND/ Columbia 45626	5
36	37	THE RUNWAY GRASS ROOTS/Dunhill 4316 (ABC)	7
37	44	SMALL BEGINNINGS FLASH/Sovereign 3345 (Capitol)	7
38	39	SUPERWOMAN STEVIE WONDER/Tamla 54216 (Motown)	11
39	40	GONE JOEY HEATHERTON/MGM 14387	10
40	41	HONKY TONK JAMES BROWN SOUL TRAIN/Polydor 14129	7
41	27	I NEED YOU AMERICA /Warner Brothers 7580	15
42	42	BROWN EYED GIRL EL CHICANO/Kapp 2173 (MCA)	6
43	48	COLDEST DAYS OF MY LIFE CHI-LITES/Brunswick 55478	4
44	45	IN THE GHETTO CANDI STATON/Fame 91000 (UA)	8
45	57	WHEN YOU SAY LOVE SONNY & CHER/Kapp 2176 (MCA)	3
46	51	LOOKIN' THROUGH THE WINDOWS JACKSON 5/Motown 1205	3
47	56	POWER OF LOVE JOE SIMON/Spring 128 (Polydor)	4
48	49	WE'RE FREE BEVERLY BREMERS/Scepter 12348	14
49	55	BEAUTIFUL SUNDAY DANIEL BOONE/Mercury 73281	8
50	28	ALL THE KING'S HORSES ARETHA FRANKLIN/Atlantic 2883	9
51	53	WAR SONG NEIL YOUNG & GRAHAM NASH/Reprise 1099	6



52	54	DUNCAN PAUL SIMON/Columbia 45638	5
53	84	ROCK & ROLL, PART 2 GARY GLITTER/Bell 237	2
54	60	POPCORN HOT BUTTER /Musicor 1458	7
55	77	JOIN TOGETHER WHO/Decca 32983	3
56	66	THE GUITAR MAN BREAD/Elektra 45803	2
57	64	POP THAT THANG ISLEY BROTHERS/T-Neck 935 (Buddah)	4
58	59	LOOK WHAT THEY'VE DONE TO MY SONG MA RAY CHARLES/ ABC 11329	4
59	65	I MISS YOU HAROLD MELVIN & BLUENOTES/ Phila International 3516 (CBS)	4
60	69	RUN TO ME BEE GEES/Atco 6896	2
61	67	A SIMPLE MAN LOBO/Big Tree 141 (Bell)	5
62	63	WE'VE COME TOO FAR SMOKEY ROBINSON & THE MIRACLES/ Tamla 54220 (Motown)	8
63	71	BACK STABBERS O'JAYS/Phila International 3517 (CBS)	4
64	76	BABY DON'T GET HOOKED ON ME MAC DAVIS/Columbia 45618	4
65	73	GO ALL THE WAY RASPBERRIES/Capitol 3348	3
66	68	STARMAN DAVID BOWIE/RCA 0719	6

CHARTMAKER OF THE WEEK

67	—	THIS WORLD STAPLE SINGERS Stax 0137	1
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68	80	YOU'RE STILL A YOUNG MAN TOWER OF POWER/ Warner Brothers 7612	2
69	—	SATURDAY IN THE PARK CHICAGO/Columbia 45657	1
70	70	SCHOOL OF LIFE TOMMY TATE/Koko 2112 (Stax)	4
71	38	MARY HAD A LITTLE LAMB WINGS /Apple 1851	7
72	83	PUT IT WHERE YOU WANT IT CRUSADERS/Blue Thumb 208 (Famous)	4
73	74	WHAT A WONDERFUL THING WE HAVE FABULOUS RHINESTONES/Just Sunshine 500 (Paramount)	3
74	81	EVERYBODY PLAYS THE FOOL MAIN INGREDIENT/RCA 0713	3
75	78	COULDN'T I JUST TELL YOU TODD RUNDGREN/ Bearsville 0007 (WB)	4
76	85	ALL DOWN THE LINE ROLLING STONES/Rolling Stones 19104 (Atlantic)	2
77	79	JESAHEL ENGLISH CONGREGATION/Signpost 7004 (Atlantic)	4
78	106	EASY LIVIN' URIAH HEPP/Mercury 73307	1
79	—	GOOD FOOT, PART 1 JAMES BROWN/Polydor 14139	1
80	—	LOVE SONG TOMMY JAMES/Roulette 7130	1
81	82	STARTING ALL OVER AGAIN MEL & TIM/Stax 0127	3
82	148	BEAT ME DADDY EIGHT TO THE BAR COMMANDER CODY/ Paramount 0169	1
83	—	DOWN BY THE RIVER ALBERT HAMMOND/MUMS 6009 (CBS)	1
84	86	IN A BROKEN DREAM PYTHON LEE JACKSON/ GNP Crescendo 449	6
85	88	ZING WENT THE STRINGS OF MY HEART TRAMMPS/Buddah 406	3
86	89	ROCK & ROLL CRAZIES STEPHEN STILLS & MANASSAS/ Atlantic 2888	2
87	141	MY MAN, A SWEET MAN MILLIE JACKSON/Spring 127 (Polydor)	1
88	92	DOWN ON ME JANIS JOPLIN/Columbia 45630	3
89	90	THAT'S THE WAY GOD PLANNED IT BILLY PRESTON/Apple 1808	2
90	91	VANILLA OLAY JACKIE DESHANNON/Atlantic 2871	7
91	100	THAT'S WHAT FRIENDS ARE FOR B. J. THOMAS/Scepter 12354	2
92	96	CIRCUS MIKE QUATRO/Evolution 1062 (Stereo Dimension)	3
93	—	LIFE AND BREATH CLIMAX/Rocky Road 30016 (Bell)	13
94	99	I WANNA BE YOUR BABY THREE DEGREES/Roulette 7125	2
95	102	IF I WERE A CARPENTER BOB SEGAR/Palladium 1079	1
96	—	CLOSE TO YOU BUTLER & EAGER/Mercury 73301	1
97	103	GOODBYE AGAIN JOHN DENVER/RCA 0728	1
98	98	COUNTRY WOMAN MAGIC LANTERN/Charisma 100 (Buddah)	3
99	115	IN THE QUIET MORNING JOAN BAEZ/A&M 1362	1
100	101	STORIES? CHAKACHAS/Avco 4596	1

FLASHMAKER OF THE WEEK



CHICAGO V
Columbia

TOP FM AIRPLAY THIS WEEK

- CHICAGO V—Col
- TRILOGY—Emerson, Lake & Palmer—Cotillion
- SON OF SCHMILSSON—Harry Nilsson—RCA
- TOULOUSE STREET—Doobie Bros.—WB

WNEW-FM/NEW YORK

- BEGINNINGS—Rick Springfield—Capitol
- CAPTAIN BEYOND—Capricorn
- CHICAGO—Columbia
- FULL CIRCLE—Doors—Elektra
- HEAVY CRUISER—Family
- PEACE WILL COME—Tom Paxton—Reprise
- PHANTASMAGORIA—Curved Air—WB
- REEBOP—Island
- THE PHLORESCENT LEECH & EDDY—Mark Volman & Howard Kaylan—Reprise
- YOU WERE ON MY MIND—Ian & Sylvia—Col

WLIR-FM/LONG ISLAND, N.Y.

- CAPTAIN BEYOND—Capricorn
- CHICAGO—Columbia
- EASE YOUR PAIN (single)—Bobby Whitlock—Dunhill
- I'M A LOVER, NOT A FOOL—Randy Burns—Polydor
- LIFE, LOVE, FAITH—Allan Toussaint—WB
- MELTON, LEVY & THE DEY BROS.—Columbia
- PEACE WILL COME—Tom Paxton—Reprise
- SEVEN SEPARATE FOOLS—3 Dog Night—Dunhill
- TOULOUSE STREET—Doobie Bros.—WB
- TRILOGY—Emerson, Lake & Palmer—Cotillion

CHOM-FM/MONTREAL

- BLUES ROOTS—Ike Turner—UA
- BUDDY GUY AND JUNIOR WELLS PLAY THE BLUES—Atco
- I'M SATISFIED—John Paul Hammond—Col
- LAST DAYS OF THE FILLMORE—Various Artists—Fillmore
- LIVING IN THE PAST—Jethro Tull—Import
- MADE IN ENGLAND—Atomic Rooster—Import
- SUNDEGO'S TRAVELLING ORCHESTRA—Jim Price—Dunhill
- THE WAY (FIRST BOOK OF EXPERIENCES)—Bobby Calender—Mithra
- TRILOGY—Emerson, Lake & Palmer—Cotillion
- WHAT THIS COUNTRY NEEDS—Red Wing—RCA

CHUM-FM/TORONTO

- CHICAGO—Columbia
- COLLECTORS SERIES—Gene Clark—Col
- GERONIMO'S CADILLAC—Michael Murphey—A&M
- PEACE WILL COME—Tom Paxton—Reprise

- FAMILIAR SONGS—Tom Rapp—Reprise
- SON OF SCHMILSSON—Harry Nilsson—RCA
- SWEET POTATOES—Geoff & Maria—Reprise
- SUPERFLY—Curtis Mayfield—Curton
- THE BUNCH—A&M
- WAKA/JAWAKA—Frank Zappa—Reprise

WHCN-FM/HARTFORD, CONN.

- CAPTAIN BEYOND—Capricorn
- FARO ANNIE—John Renbourn—Reprise
- FEEL GOOD—Ike & Tina Turner—UA
- GARDEN PARTY (single)—Rick Nelson—Decca
- HITS JUST KEEP ON COMING—Mike Nesmith—RCA
- PEACE WILL COME—Tom Paxton—Reprise
- PHLORESCENT LEECH & EDDY—Mark Volman & Howard Kaylan—Reprise
- THEM, FEATURING VAN MORRISON—Parrot
- WAKA/JAWAKA—Frank Zappa—Bizarre
- YOU WERE ON MY MIND—Ian & Sylvia—Columbia

WHVY-FM/SPRINGFIELD, MASS.

- CLEAN LIVING—Vanguard
- GERONIMO'S CADILLAC—Michael Murphey—A&M
- RAISED ON RECORDS—P. F. Sloan—Mums
- SHA NA NA—Kuma Sutra
- VALERIE SIMPSON—Tamla
- SON OF SCHMILSSON—Harry Nilsson—RCA
- TOULOUSE STREET—Doobie Bros.—WB
- TRILOGY—Emerson, Lake & Palmer—Cotillion
- WHY DON'T YOU TRY ME—Earth Quake—A&M
- YANKEE LADY (single)—Brewer & Shipley—Kama Sutra

WMMR-FM/PHILADELPHIA

- ACADEMY IN PERIL—John Cale—Reprise
- CHICAGO—Columbia
- FAMILIAR SONGS—Tom Rapp—Reprise
- FARO ANNIE—John Renbourn—Reprise
- FEEL GOOD—Ike & Tina Turner—UA
- MID MOUNTAIN RANCH—Banana & the Bunch—Raccoon
- PEACE WILL COME—Tom Paxton—Reprise
- PHANTASMAGORIA—Curved Air—WB
- SWEET POTATOES—Geoff & Maria—Reprise
- THE PHLORESCENT LEECH & EDDY—Mark Volman & Howard Kaylan—Reprise

WKTK-FM/BALTIMORE

- CAPTAIN BEYOND—Capricorn
- FROM SCRATCH—Capability Brown—Charisma
- LIVING IN THE PAST—Jethro Tull—Import
- NITZINGER—Capitol
- PEACE WILL COME—Tom Paxton—Reprise
- PILOT—RCA
- RARE HENDRIX—Jimi Hendrix—Trip
- REEBOP—Island
- SKYLARK—Capitol
- THE PHLORESCENT LEECH & EDDY—Mark Volman & Howard Kaylan—Reprise

WMC-FM/MEMPHIS

- A ROCK & ROLL COLLECTION—Buddy Holly—Decca
- CHOICE CUTS—Pure Food & Drug Act—Epic
- FARO ANNIE—John Renbourn—Reprise
- NITZINGER—Capitol
- SAINT DOMINIC'S PREVIEW—Van Morrison—WB
- ROGER SAUNDERS, PUSH—WB
- SON OF SCHMILSSON—Harry Nilsson—RCA
- TRILOGY—Emerson, Lake & Palmer—Cotillion
- WILLIS ALLAN RAMSEY—Shelter
- YOU WERE ON MY MIND—Ian & Sylvia—Columbia

WPLO-FM/ATLANTA

- ALL TOGETHER NOW—Argent—Epic
- A SONG FOR YOU—Carpenters—A&M
- CHICAGO—Columbia
- GO ALL THE WAY (single)—Raspberries—Capitol
- HONKY CAT (single)—Elton John—Uni
- HOW DO YOU DO—Mouth & MacNeal—Mercury
- KICKIN' THE GONG AROUND (single)—Association—Columbia
- OBSCURED BY CLOUDS—Pink Floyd—Capitol
- PLAY ME (LP cut)—Neil Diamond—Uni
- YOU DON'T MESS AROUND WITH JIM—Jim Croce—ABC

WRNO-FM/NEW ORLEANS

- CARNEY—Leon Russell—Shelter
- CHICAGO—Columbia
- DARK MUDDY BOTTOM BLUES—Various Artists—Specialty
- KOSSOFF/KIRKE/TETSU/RABBIT—Island
- PHANTASMAGORIA—Curved Air—WB
- RAMATAM—Atlantic
- SEVEN SEPARATE FOOLS—3 Dog Night—ABC
- SON OF SCHMILSSON—Nilsson—RCA
- TOULOUSE STREET—Doobie Bros.—WB
- TRILOGY—Emerson, Lake & Palmer—Cotillion

WBUS-FM/MIAMI

- CALIFORNIA MAN (single)—Move—UA
- CHICAGO—Columbia
- FROM SCRATCH—Capability Brown—Charisma
- LIVE IN EUROPE—Rory Gallagher—Polydor
- LIVING IN THE PAST—Jethro Tull—Import
- PHANTASMAGORIA—Curved Air—WB
- RAISED ON RECORDS—P. F. Sloan—Mums
- SAHARA—McCoy Tyner—Milestone
- SON OF SCHMILSSON—Harry Nilsson—RCA
- TRILOGY—Emerson, Lake & Palmer—Cotillion

WMMS-FM/CLEVELAND

- BEST OF GREEN BRYER BOYS—Vanguard
- BREEDING OF MIND—O'Donel Levy—Groove Merchant
- FULL CIRCLE—Doors—Elektra
- GREAT AMERICAN SONG BOOK—Carmen MacRae—Atlantic
- PILOT—RCA
- SAINT DOMINIC'S PREVIEW—Van Morrison—WB
- SEANOR & KOSS—WB
- THEM, FEATURING VAN MORRISON—Parrot
- TOULOUSE STREET—Doobie Bros.—WB
- WAKA/JAWAKA—Frank Zappa—Bizarre

FM SLEEPER OF THE WEEK:



TOULOUSE STREET
DOOBIE BROS.
Warner Bros.

KADI-FM/ST. LOUIS

- ELVIS LIVE AT THE GARDEN—RCA
- GERONIMO'S CADILLAC—Michael Murphey—A&M

- GUITAR MAN (single)—Bread—Elektra
- LAY IT DOWN (single)—REO Speedwagon—Columbia
- LIVING IN THE PAST—Jethro Tull—Import
- ROCK ME ON THE WATER (single)—Jackson Browne—Asylum
- RUN TO ME (single)—Bee Gees—Atlantic
- SAINT DOMINIC'S PREVIEW—Van Morrison—WB
- SUMMER BREEZE (single)—Seals & Crofts—WB
- TRILOGY—Emerson, Lake & Palmer—Cotillion

KFML-FM/DENVER

- ACADEMY IN PERIL—John Cale—Reprise
- BEST THING THAT'S HAPPENED TO ME—Z. Z. Hill—UA
- FEEL GOOD—Ike & Tina Turner—UA
- LIVING IN THE PAST—Jethro Tull—Import
- MID MOUNTAIN RANCH—Banana & the Bunch—Raccoon
- O'KEEFE—Danny O'Keefe—Signpost
- SOUL ZODIAC—Capitol
- SUNDEGO'S TRAVELLING ORCH.—Jim Price—Dunhill
- SWEET POTATOES—Geoff & Maria—Reprise
- TOULOUSE STREET—Doobie Bros.—WB

KMET-FM/LOS ANGELES

- CHICAGO—Columbia
- LIFE, LOVE & FAITH—Allan Toussaint—WB
- O'KEEFE—Danny O'Keefe—Signpost
- SEANOR & KOSS—WB
- SON OF SCHMILSSON—Harry Nilsson—RCA
- SUPERFLY—Curtis Mayfield—Curton
- SWEET POTATOES—Geoff & Maria—Reprise
- THE PHLORESCENT LEECH & EDDY—Mark Volman & Howard Kaylan—Reprise
- SYREETA—Syreeta Wright—Mowest
- TRILOGY—Emerson, Lake & Palmer—Cotillion

KSAN-FM/SAN FRANCISCO

- BEST THING THAT'S HAPPENED TO ME—Z. Z. Hill—UA
- CARNEY—Leon Russell—Shelter
- EAGLES—Asylum
- LIFE, LOVE & FAITH—Allan Toussaint—WB
- LIGHTS OUT SAN FRANCISCO—Various Artists—Blue Thumb
- RHYTHM & POETRY—Charles Wright—WB
- SAINT DOMINIC'S PREVIEW—Van Morrison—WB
- SON OF SCHMILSSON—Harry Nilsson—RCA
- STILL BILL—Bill Withers—Sussex
- UNDERSTANDING—Bobby Womack—UA

KZEL-FM/EUGENE, ORE.

- CHICAGO—Columbia
- FARO ANNIE—John Renbourn—Reprise
- FULL CIRCLE—Doors—Elektra
- MUSIC AMONG FRIENDS—Mudacres—Rainder
- O'KEEFE—Danny O'Keefe—Signpost
- EDDIE PALMIERI LIVE AT SING SING—Tico
- SEVEN BRIDGES ROAD—Steve Young—Rep
- YOU WERE ON MY MIND—Ian & Sylvia—Columbia
- WAKA/JAWAKA—Frank Zappa—Bizarre
- WIND OF CHANGE—Peter Frampton—A&M

KOL-FM/SEATTLE

- FARO ANNIE—John Renbourn—Reprise
- FULL CIRCLE—Doors—Elektra
- LIFE, LOVE & FAITH—Allan Toussaint—WB
- MID MOUNTAIN RANCH—Banana & the Bunch—Raccoon
- SWEET POTATOES—Geoff & Maria—Reprise
- THE ACADEMY IN PERIL—John Cale—Reprise
- THE PHLORESCENT LEECH & EDDY—Mark Volman & Howard Kaylan—Reprise
- TOULOUSE STREET—Doobie Bros.—WB
- WAKA/JAWAKA—Frank Zappa—Bizarre
- YOU WERE ON MY MIND—Ian & Sylvia—Columbia

SALESMAKER OF THE WEEK



CHICAGO V
Columbia

TOP RETAIL SALES THIS WEEK:

- CHICAGO V—Columbia
- TRILOGY—Emerson, Lake & Palmer—Cotillion
- SON OF SCHMILSSON—Nilsson—RCA
- CARNEY—Leon Russell—Shelter (Capitol)
- MOODS—Neil Diamond—Uni (MCA)

KORVETTES/NATIONAL

- CARLOS SANTANA & BUDDY MILES LIVE—Col
- DADDY, DON'T YOU WALK SO FAST—Wayne Newton—Chelsea
- FILLMORE: THE LAST DAYS—Various—Fillmore
- GILBERT O'SULLIVAN HIMSELF—MAM
- HOT ROCKS—Rolling Stones—London
- SEVEN SEPARATE FOOLS—3 Dog Night—Dunhill
- SON OF SCHMILSSON—Nilsson—RCA
- UNDERSTANDING—Bobby Womack—UA
- YOU DON'T MESS AROUND WITH JIM—Jim Croce—ABC
- ZIGGY STARDUST—David Bowie—RCA

DISC RECORDS/NATIONAL

- CARNEY—Leon Russell—Shelter
- CHICAGO V—Col
- DISTANT LIGHT—Hollies—Epic
- FIDDLER ON THE ROCKS—Sugar Cane Harris—BASF
- FOXY LADY—Cher—Kapp
- MOODS—Neil Diamond—Uni
- SON OF SCHMILSSON—Nilsson—RCA
- TRILOGY—Emerson, Lake & Palmer—Cotillion
- WIND OF CHANGE—Peter Frampton—A&M
- ZIGGY STARDUST—David Bowie—RCA

RECORD BAR/EAST COAST

- ARGENT—Epic
- CAPTAIN BEYOND—Capricorn
- CARNEY—Leon Russell—Shelter
- CHICAGO V—Col
- DISTANT LIGHT—Hollies—Epic
- MOODS—Neil Diamond—Uni
- SON OF SCHMILSSON—Nilsson—RCA
- TRILOGY—Emerson, Lake & Palmer—Cotillion
- WAKA/JAWAKA—Frank Zappa—Bizarre
- WIND OF CHANGE—Peter Frampton—A&M

SAM GOODY/N.Y.-N.J.

- A SONG FOR YOU—Carpenters—A&M
- CARNEY—Leon Russell—Shelter
- CHICAGO V—Col
- DISTANT LIGHT—Hollies—Epic
- HOBO'S LULLABY—Arlo Guthrie—Reprise
- JAZZ BLUES FUSION—John Mayall—Polydor
- SEVEN SEPARATE FOOLS—3 Dog Night—Dunhill
- LIVING IN THE PAST—Jethro Tull—Import

- SIMON & GARFUNKEL'S GREATEST HITS—Col
- TRILOGY—Emerson, Lake & Palmer—Cotillion
- WAKA/JAWAKA—Frank Zappa—Bizarre
- WIND OF CHANGE—Peter Frampton—A&M

KING KAROL/N.Y.

- BROTHER, BROTHER, BROTHER—The Isley Bros.—T-Neck
- CARLOS SANTANA & BUDDY MILES LIVE—Col
- CARNEY—Leon Russell—Shelter
- CHICAGO V—Col
- FILLMORE: THE LAST DAYS—Various—Fillmore
- LIVE AT SING SING—Harlem River Drive—Tico
- MOODS—Neil Diamond—Uni
- SEVEN SEPARATE FOOLS—3 Dog Night—Dunhill
- SON OF SCHMILSSON—Nilsson—RCA
- TRILOGY—Emerson, Lake & Palmer—Cotillion

CUTLER'S/NEW HAVEN

- AMAZING GRACE—Royal Scots Dragoon Guards—RCA
- CARLOS SANTANA & BUDDY MILES LIVE—Col
- CARNEY—Leon Russell—Shelter
- CHICAGO V—Col
- I'M A LOVER, NOT A FOOL—Randy Burns—Polydor
- SEVEN SEPARATE FOOLS—3 Dog Night—Dunhill
- SIMON & GARFUNKEL'S GREATEST HITS—Col
- SON OF SCHMILSSON—Nilsson—RCA
- TRILOGY—Emerson, Lake & Palmer—Cotillion
- WAKA/JAWAKA—Frank Zappa—Bizarre

HARMONY HUTS/WASH.-BALT.

- BLUE RIVER—Eric Anderson—Col
- CARNEY—Leon Russell—Shelter
- CHICAGO V—Col
- CHUCK BERRY LONDON SESSIONS—Chess
- HOLD ON TO ME—Bonnie Koloc—Ovation
- MOODS—Neil Diamond—Uni
- RETURN OF THE MOONGLOWS—RCA
- SEVEN SEPARATE FOOLS—3 Dog Night—Dunhill
- SON OF SCHMILSSON—Nilsson—RCA
- TRILOGY—Emerson, Lake & Palmer—Cotillion

GARY'S/RICHMOND, VA.

- A SONG FOR YOU—Carpenters—A&M
- CARLOS SANTANA & BUDDY MILES LIVE—Col
- CARNEY—Leon Russell—Shelter
- CHICAGO V—Col
- DISTANT LIGHT—Hollies—Epic
- FILLMORE: THE LAST DAYS—Various—Fillmore
- FOXY LADY—Cher—Kapp
- MOODS—Neil Diamond—Uni
- OBSCURED BY CLOUDS—Pink Floyd—Harvest
- RARE HENDRIX—Jimi Hendrix—Tripp

POPLAR TUNES/MEMPHIS

- BLUE RIVER—Eric Anderson—Col
- CARLOS SANTANA & BUDDY MILES LIVE—Col
- CARNEY—Leon Russell—Shelter
- CHICAGO V—Col
- DISTANT LIGHT—Hollies—Epic
- HOBO'S LULLABY—Arlo Guthrie—Reprise
- JAZZ BLUES FUSION—John Mayall—Polydor
- SEVEN SEPARATE FOOLS—3 Dog Night—Dunhill

- SON OF SCHMILSSON—Nilsson—RCA
- TRILOGY—Emerson, Lake & Palmer—Cotillion

VENTURES/ST. LOUIS

- CARNEY—Leon Russell—Shelter
- CHICAGO V—Col
- ELVIS AS RECORDED AT MADISON SQUARE GARDEN—RCA
- FOXY LADY—Cher—Kapp
- GILBERT O'SULLIVAN HIMSELF—MAM
- MOODS—Neil Diamond—Uni
- NICE TO BE WITH YOU—Gallery—Sussex
- SON OF SCHMILSSON—Nilsson—RCA
- TOO YOUNG—Donny Osmond—MGM
- TRILOGY—Emerson, Lake & Palmer—Cotillion

MOSES MUSIC/LITTLE ROCK

- A SONG FOR YOU—Carpenters—A&M
- CHICAGO V—Col
- DONNY OSMOND—MGM
- DISTANT LIGHT—Hollies—Epic
- EDDIE KENDRICKS—Tamla
- ELVIS AS RECORDED AT MADISON SQUARE GARDEN—RCA
- REST IN PEACE—Steppenwolf—Dunhill
- RICK SPRINGFIELD—Capitol
- SON OF SCHMILSSON—Nilsson—RCA
- TRILOGY—Emerson, Lake & Palmer—Cotillion

NATIONAL REC. MART/MIDWEST

- A SONG FOR YOU—Carpenters—A&M
- CARLOS SANTANA & BUDDY MILES LIVE—Col
- CARNEY—Leon Russell—Shelter
- CHICAGO V—Col
- FOXY LADY—Cher—Kapp
- MOODS—Neil Diamond—Uni
- MUSIC IS THE MESSAGE—Kool & The Gang—De-Lite
- SON OF SCHMILSSON—Nilsson—RCA
- SYRETTA—Mowest
- TRILOGY—Emerson, Lake & Palmer—Cotillion

ROSE DISCOUNT/CHICAGO

- CHICAGO V—Col
- DARKNESS, DARKNESS—Phil Upchurch—Blue Thumb
- FOXY LADY—Cher—Kapp
- LONESOME LONESOME—Ray Price—Col
- MAN FROM SHAFT—Richard Roundtree—MGM
- RICK SPRINGFIELD—Capitol
- SEVEN SEPARATE FOOLS—3 Dog Night—Dunhill
- SON OF SCHMILSSON—Nilsson—RCA
- TO GET TO YOU—Jerry Wallace—Decca
- TRILOGY—Emerson, Lake & Palmer—Cotillion

RADIO DOCTORS/MILWAUKEE

- CHICAGO V—Col
- FOXY LADY—Cher—Kapp
- FULL CIRCLE—Doors—Elektra
- MOONSHADOW—Labelle—WB
- MUSIC IS THE MESSAGE—Kool & The Gang—De-Lite
- SEVEN SEPARATE FOOLS—3 Dog Night—Dunhill
- THEM—Van Morrison—Parrot
- TRILOGY—Emerson, Lake & Palmer—Cotillion
- VALERIE SIMPSON—Tamla
- WAKA/JAWAKA—Frank Zappa—Bizarre

MUSICLAND/MINNEAPOLIS

- A SONG FOR YOU—Carpenters—A&M
- B, S & T'S GREATEST HITS—Col
- CHICAGO V—Col
- LAYLA—Derek & The Dominos—Atco

- MOODS—Neil Diamond—Uni
- SCHOOL'S OUT—Alice Cooper—WB
- SEVEN SEPARATE FOOLS—3 Dog Night—Dunhill
- SIMON & GARFUNKEL'S GREATEST HITS—Col
- SON OF SCHMILSSON—Nilsson—RCA
- TRILOGY—Emerson, Lake & Palmer—Cotillion

DAVID'S/WICHITA

- CARNEY—Leon Russell—Shelter
- CHICAGO V—Col
- CHOICE CUTS—The Pure Food & Drug Act—Epic
- DARKNESS, DARKNESS—Phil Upchurch—Blue Thumb
- FARO ANNIE—John Renborn—Reprise
- ROCK ON—The Bunch—A&M
- SON OF SCHMILSSON—Nilsson—RCA
- THE PHLORESCENT LEECH & EDDIE—Mark Volman/Howard Kaylan—Reprise
- TRILOGY—Emerson, Lake & Palmer—Cotillion
- WAKA/JAWAKA—Frank Zappa—Bizarre

RECORD CENTER/DENVER

- CARLOS SANTANA & BUDDY MILES LIVE—Col
- CARNEY—Leon Russell—Shelter
- CHICAGO V—Col
- FILLMORE: THE LAST DAYS—Various—Fillmore
- MOODS—Neil Diamond—Uni
- RICK SPRINGFIELD—Capitol
- SON OF SCHMILSSON—Nilsson—RCA
- TEE JOHN, GREASE & WOLFMAN—Charlie Daniels—Buddah
- THEM—Van Morrison—Parrot
- WAKA/JAWAKA—Frank Zappa—Bizarre

WHEREHOUSE/CALIFORNIA

- BROTHER, BROTHER, BROTHER—Isley Bros.—T-Neck
- BUMP CITY—Tower of Power—WB
- CARNEY—Leon Russell—Shelter
- CHICAGO V—Col
- CHUCK BERRY LONDON SESSIONS—Chess
- MOODS—Neil Diamond—Uni
- NITZINGER—Capitol
- REEBOP—Island
- SEVEN SEPARATE FOOLS—3 Dog Night—Dunhill
- TRILOGY—Emerson, Lake & Palmer—Cotillion

TOWER RECORDS/SAN FRANCISCO

- ARGENT—Epic
- CHICAGO V—Col
- CORNELIUS BROS. & SISTER ROSE—UA
- ELVIS AS RECORDED AT MADISON SQUARE GARDEN—RCA
- FILLMORE: THE LAST DAYS—Various—Fillmore
- MOODS—Neil Diamond—Uni
- PRIMAL ROOTS—Sergio Mendes—A&M
- REEBOP—Island
- RICK SPRINGFIELD—Capitol
- WIND OF CHANGE—Peter Frampton—A&M

LONGHAIR MUSIC/P'LAND, ORE.

- ARGENT—Epic
- ARGUS—Wishbone Ash—Decca
- BUMP CITY—Tower of Power—Reprise
- CARNEY—Leon Russell—Shelter
- CHICAGO V—Col
- SKIES OF AMERICA—Ornette Coleman—Col
- SON OF SCHMILSSON—Nilsson—RCA
- TEXAS CANNONBALL—Freddie King—Capitol
- TRILOGY—Emerson, Lake & Palmer—Cotillion
- UNDERSTANDING—Bobby Womack—UA



THE ALBUM CHART

THIS WK. LAST WK.

WKS. ON CHART

1	1	EXILE ON MAIN ST. ROLLING STONES Rolling Stones COC 2-2900 (Atlantic)	8
2	2	HONKY CHATEAU ELTON JOHN/Uni 93135 (MCA)	7
3	3	ROBERTA FLACK & DONNY HATHAWAY /Atlantic SD 7216	12
4	7	STILL BILL BILL WITHERS/Sussex SXBS 7014 (Buddah)	9
5	8	PORTRAIT OF DONNY DONNY OSMOND/MGM SE 4820	9
6	6	PROCOL HARUM LIVE IN CONCERT WITH THE EDMONTON SYM. ORCH. /A&M 4335	13
7	9	LOOKIN' THROUGH THE WINDOWS JACKSON 5/Motown M 750L	10
8	10	AMAZING GRACE ARETHA FRANKLIN/Atlantic SD 2-906	6
9	12	SIMON & GARFUNKEL'S GREATEST HITS /Columbia KC 31350	5
10	5	JOPLIN IN CONCERT JANIS JOPLIN/Columbia CZX31160	12
11	13	A SONG FOR YOU CARPENTERS/A&M SP 3511	5
12	4	THICK AS A BRICK JETHRO TULL/Reprise MS 2007	12
13	15	SCHOOL'S OUT ALICE COOPER/Warner Brothers BS 2623	4
14	16	THE OSMONDS LIVE /MGM 2 SES 4826	6
15	21	BIG BAMBU CHEECH & CHONG /Ode SP 77014 (A&M)	5
16	18	LAYLA DEREK & THE DOMINOS/Atco SD 20704	7
17	11	NOW SAMMY DAVIS JR. /MGM SE 4832	12
18	14	HISTORY OF ERIC CLAPTON /Atco SD 2-803	16
19	34	ELVIS RECORDED AT MADISON SQUARE GARDEN /RCA LSP 4744	4
20	17	MUSIC OF MY MIND STEVIE WONDER/Tamla T 314 (Motown)	14
21	19	FIRST TAKE ROBERTA FLACK/Atlantic SD 8230	18
22	20	MANASSAS STEPHEN STILLS/Atlantic SD 2-903	14
23	30	CARNEY LEON RUSSELL /Shelter SW 8911 (Capitol)	3
24	22	A LONELY MAN CHI-LITES/Brunswick BL 754179	13
25	45	MOODS NEIL DIAMOND/Uni 93136 (MCA)	3
26	28	I WROTE A SIMPLE SONG BILLY PRESTON/A&M SP 3507	11
27	23	JEFF BECK GROUP /Epic KE 31331	12
28	24	IT'S JUST BEGUN JIMMY CASTOR BUNCH/RCA LSP 4640	11
29	25	HARVEST NEIL YOUNG/Reprise MS 2032	22
30	36	AMAZING GRACE ROYAL SCOTS DRAGOON GUARDS/ RCA LSP 4744	5
31	26	AMERICA /Warner Brothers BS 2576	22
32	42	EAGLES /Asylum SD 5054 (Atlantic)	5
33	27	GRAHAM NASH/DAVID CROSBY /Atlantic SD 7220	15
34	29	EAT A PEACH ALLMAN BROTHERS/Capricorn 2 CP 0102 (WB)	20
35	51	CARLOS SANTANA & BUDDY MILES LIVE /Columbia KC 31308	4
36	31	DONNY HATHAWAY LIVE /Atco SD 330306	20
37	39	GODSPELL ORIGINAL CAST /Bell 1102	15
38	32	MARK, DON & MEL 1969-1971 GRAND FUNK RAILROAD/ Grand Funk Railroad SAAB 10042 (Capitol)	12
39	33	COLOURS OF THE DAY/THE BEST OF JUDY COLLINS/ Elektra EKS 75030	8
40	35	POWERGLIDE NEW RIDERS OF THE PURPLE SAGE/ Columbia KC 21384	12
41	37	I GOTCHA JOE TEX/Dial DL 6002 (Mercury)	13
42	46	LONDON CHUCK BERRY SESSIONS CHUCK BERRY/Chess 60020	6
43	53	SOME TIME IN NEW YORK CITY JOHN & YOKO/PLASTIC ONE BAND/ELEPHANTS MEMORY/Apple SVBB 3392	3
44	38	MACHINE HEAD DEEP PURPLE/Warner Brothers BS 2607	16
45	54	SON OF SCHMILSSON NILSSON/RCA LSP 4717	2
46	52	FILLMORE: THE LAST DAYS VARIOUS ARTISTS/ Fillmore Z 3X 31390 (CBS)	3
47	40	THE GODFATHER ORIGINAL SOUNDTRACK/ Paramount PAS 1003 (Famous)	17
48	48	COME FROM THE SHADOWS JOAN BAEZ/A&M 4339	8
49	49	DR. HOOK & THE MEDICINE SHOW /Columbia C 30898	9
50	50	PET SOUNDS/CARL & THE PASSIONS—SO TOUGH BEACH BOYS/Brother/Reprise 2 MS 2083	7



51	41	LET'S STAY TOGETHER AL GREEN/Hi SHL 32070 (London)	23
52	56	DEMONS & WIZARDS URIAH HEEP/Mercury SRM 1-630	4
53	61	DADDY DON'T YOU WALK SO FAST WAYNE NEWTON/ Chelsea CHE 1001 (RCA)	6
54	47	SOMETHING/ANYTHING? TODD RUNDGREN/ Bearsville 2 BX 2006 (WB)	13
55	57	BLOODROCK LIVE /Capitol SVBB 10038	5
56	58	JAZZ BLUES FUSION JOHN MAYALL/Polydor PD 5027	5
57	59	CLOSE UP TOM JONES/Parrot XPAS 71055 (London)	5
58	66	CHICAGO V /Columbia KC 31102	2
59	65	OBSCURED BY CLOUDS PINK FLOYD/Harvest ST 11078 (Capitol)	4
60	60	REST IN PEACE STEPPENWOLF/Dunhill DSX 50124 (ABC)	6
61	64	FLASH SOVEREIGN /SMAS 1040 (Capitol)	6
62	67	MOVE ALONG GRASS ROOTS/Dunhill DSX 50112 (ABC)	4
63	43	BEALITUDE/RESPECT YOURSELF STAPLE SINGERS/ Stax STS 2003	20
64	71	YOU DON'T MESS AROUND WITH JIM JIM CROCE/ABC ABCX 756	4
65	44	ALL DAY MUSIC WAR/United Artists UAS 4515	32
66	68	FIRST TIME EVER I SAW YOUR FACE JOHNNY MATHIS/ Columbia KC 31342	6
67	69	ACE BOB WEIR/Warner Brothers 2673	4
68	55	MARDI GRAS CREEDENCE CLEARWATER REVIVAL/Fantasy 9404	15

CHARTMAKER OF THE WEEK

68 — **TRILOGY**
EMERSON, LAKE & PALMER
Cotillion SD 9903 (Atlantic)



70	62	FLOY JOY SUPREMES /Motown M 5711 L	6
71	85	THE RISE AND FALL OF ZIGGY STARDUST & THE SPIDERS FROM MARS DAVID BOWIE/RCA LSP 4702	3
72	63	MESSAGE FROM THE PEOPLE RAY CHARLES/ABC ABCX 755	18
73	77	ALL TOGETHER NOW ARGENT/Epic KE 31556	4
74	74	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)	70
75	70	LOVE THEME FROM "THE GODFATHER" ANDY WILLIAMS/ Columbia KC 31303	14
76	76	ROOTS & BRANCHES THE DILLARDS/Anthem ANS 5901 (UA)	5
77	82	UNDERSTANDING BOBBY WOMACK/United Artists UAS 5577	2
78	81	SOUL CLASSICS JAMES BROWN/Polydor SC 5401	3
79	72	FREE AT LAST /A&M 4349	8
80	—	SEVEN SEPARATE FOOLS THREE DOG NIGHT/ Dunhill DSD 50178 (ABC)	1
81	73	FRAGILE YES/Atlantic SD 7211	28
82	75	MANDRILL IS MANDRILL /Polydor PD 5025	9
83	—	FOXY LADY CHER/Kapp KRS 5514 (MCA)	1
84	78	SMOKIN' HUMBLE PIE /A&M 4342	18
85	95	HOW DO YOU DO MOUTH & MacNEAL /Philips/PHS 700-00 (Mercury)	2
86	79	FRANK SINATRA'S GREATEST HITS /Reprise FS 1034	6
87	113	THERE IT IS JAMES BROWN/Polydor PD 5028	1
88	80	BABY, I'M A WANT YOU BREAD /Elektra EKS 74015	26
89	83	INDIVIDUALLY & COLLECTIVELY FIFTH DIMENSION/Bell 6073	18
90	107	DISTANT LIGHT HOLLIES/Epic KE 30758	1
91	84	THE ROAD GOES EVER ON MOUNTAIN /Windfall 5502 (Bell)	11
92	86	HEADS & TALES HARRY CHAPIN/Elektra EKS 75023	15
93	87	FM-AM GEORGE CARLIN/Little David LD 7214 (Atlantic)	22
94	88	PAUL SIMON /Columbia 20750	25
95	101	BUMP CITY TOWER OF POWER/Warner Brothers BS 2616	1
96	89	BRASS ON IVORY HENRY MANCINI & DOC SEVERINSEN/ RCA LSP 4629	11
97	90	GERALDINE . . . DON'T FIGHT THE FEELING FLIP WILSON/ Little David LD 7214 (Atlantic)	11
98	102	AMERICA EATS ITS YOUNG FUNKADELIC/Westbound 2020 (Chess/Janus)	1
99	91	NILSSON SCHMILSSON NILSSON/RCA 4515	30
100	92	CONCERT FOR BANGLA DESH GEORGE HARRISON & FRIENDS/ Apple 3385	31



101 THE ALBUM CHART 150

JULY 29, 1972

THIS WK.	LAST WK.	ARTIST	ALBUM	REMARKS
101	103	HOBO'S LULLABY	ARLO GUTHRIE / Reprise MS 2060	
102	112	IF AN ANGEL CAME TO SEE YOU, WOULD YOU MAKE HER FEEL AT HOME	BLACK OAK ARKANSAS / Atco SD 7008	
103	100	SHAFT ORIGINAL SOUNDTRACK	Enterprise/MGM ENS 25002 (Stax)	
104	94	CAROLE KING MUSIC	Ode/SP 77014 (A&M)	
105	104	ROAD WORK	EDGAR WINTER'S WHITE TRASH / Epic KEG 31249	
106	116	SOUL ZODIAC	CANNONBALL ADDERLEY / Capitol SVBB 11025	
107	108	MEET THE BRADY BUNCH	BRADY BUNCH / Paramount PAS 6032 (Famous)	
108	93	MALO	Warner Brothers BS 2584	
109	110	UPENDO MI PAMOJA	RAMSEY LEWIS TRIO / Columbia KC 31096	
110	114	LOOKING GLASS	Epic KE 31320	
111	111	CHEECH & CHONG	Ode SP 77013 (A&M)	
112	96	GUMBO	DR. JOHN / Atco SP 7006	
113	123	ELVIS SINGS HITS FROM HIS MOVIES	ELVIS PRESLEY / RCA Camden CAS 2567	
114	115	LOVE THEME FROM "THE GODFATHER"	RAY CONNIFF / Columbia KC 31473	
115	125	HAPPIEST GIRL IN THE WHOLE U.S.A.	DONNA FARGO / Dot DOS 26000 (Famous)	
116	97	AMERICAN PIE	DON McLEAN / United Artists UAS 5535	
117	117	NATURALLY	J. J. CALE / Shelter SW 8098 (Capitol)	
118	118	THAT'S THE WAY GOD PLANNED IT	BILLY PRESTON / Apple 3359	
119	119	REMEMBERING YOU	CARROLL O'CONNOR / A&M SP 4340	
120	105	CRUSADERS	1 / Blue Thumb BTS 6001 (Famous)	
121	121	SAIL AWAY	RANDY NEWMAN / Reprise MS 0264	
122	122	SOLID BRASS	HERB ALPERT / A&M SP 4341	
123	98	FORGOTTEN SONGS & UNSUNG HEROES	JOHN KAY / Dunhill DSX 50120 (ABC)	
124	127	BLESS YOUR HEART	FREDDIE HART / Capitol ST 11073	
125	136	MOTORCYCLE MAMA	SAILCAT / Elektra EKS-75029	
126	126	DELLS SING DIONNE WARWICK'S GREATEST HITS	THE DELLS / Cadet 50017 (Chess/Janus)	
127	129	SPICE OF LIFE	JERRY BUTLER / Mercury SRM 2-7502	
128	99	ALL I EVER NEED IS YOU	SONNY & CHER / Kapp KRS 5560	
129	134	SEALED WITH A KISS	BOBBY VINTON / Epic KE 31642	
130	109	HELLBOUND TRAIN	SAVOY BROWN / Parrot XPAS (London)	
131	106	STYLISTICS	Avco AC 33023	
132	—	THE BEST OF JERRY REED	RCA LSP 4729	
133	138	BROTHER, BROTHER, BROTHER	ISLEY BROTHERS / T-Neck TNS 3009 (Buddah)	
134	—	BEGINNINGS	RICK SPRINGFIELD / Capitol 11047	
135	140	FOGHAT	Bearsville BR 2077 (WB)	
136	124	BURGERS	HOT TUNA / Grunt FRT 1004 (RCA)	
137	—	CIRCLES	NEW SEEKERS / Elektra EKS 75034	
138	142	ALL TIME GREATEST HITS	JOHNNY MATHIS / Columbia MG 31345	
139	130	WORDS OF EARNEST	GOOSE CREEK SYMPHONY / Capitol ST 11044	
140	144	THE NIGHT IS STILL YOUNG	SHA NA NA / Kama Sutra SKBS 2050 (Buddah)	
141	120	TEASER AND THE FIRECAT	CAT STEVENS / A&M SP 4340	
142	132	LOVE THEME FROM "THE GODFATHER"	AL MARTINO / Capitol ST 10071	
143	146	ALL TIME GREATEST HITS	THE RAIDERS / Columbia K6 31464	
144	133	RIO GRANDE	MUD Z. Z. TOP / London XPS 612	
145	135	BARE TREES	FLEETWOOD MAC / Reprise 2080	
146	131	YOUNG, GIFTED AND BLACK	ARETHA FRANKLIN / Atlantic SD 7213	
147	139	JACKSON BROWNE	Asylum 5051 (Atlantic)	
148	—	LIGHTHOUSE LIVE	Evolution 3014 (Stereo Dimension)	
149	128	COMIN' THROUGH	QUICKSILVER / Capitol 11002	
150	137	KILLER	ALICE COOPER / Warner Brothers BS 2567	

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DATE	ARTIST	ALBUM	REMARKS
JULY 29, 1972	A SONG FOR YOU	(Carpenters) A&M 8T/CS 3511	
AMAZING GRACE	(Aretha Franklin) Atlantic TP/CS 2-906		
AMAZING GRACE	(Royal Scots Dragoon Guards) RCA P8S/PK 2088		
AMERICA	Warner Bros. 8-2576, 9-2576		
BIG BAMBU	(Cheech & Chong) Ode 8T/CS 77014		
CARLOS SANTANA & BUDDY MILES LIVE	Columbia CS/CT 31308		
CARNEY	(Leon Russell) Shelter 8XV/4XV 8911		
COLOURS OF THE DAY	(Judy Collins) Elektra EKS 75030		
COME FROM THE SHADOWS	(Joan Baez) A&M 8T/CS 4339		
DONNY HATHAWAY LIVE	Atco TP, CS 33-386		
DR. HOOK & THE MEDICINE SHOW	Columbia CA/CT 30898		
EAGLES	Asylum TP/CS 5054		
EAT A PEACH	(Allman Bros. Band) Capricorn 8/5 0102		
ELVIS RECORDED AT MADISON SQUARE GARDEN	RCA P8S/PK 4776		
EXILE ON MAIN ST.	(Rolling Stones) Atlantic 8/52-0900		
FILLMORE: THE LAST DAYS	(Various Artists) Fillmore CB/CS 2637		
FIRST TAKE	(Roberta Flack) Atlantic TP/CS 8230		
ROBERTA FLACK & DONNY HATHAWAY	Atlantic 8/5 7216		
GODFATHER	(Soundtrack) Paramount PAS 1003, PAC 1003		
GODSPELL	(Soundtrack) Bell 8/5 1102		
GRAHAM NASH/DAVID CROSBY	Atlantic 87220, 57220		
HARVEST	(Neil Young) Reprise 8-2032, 5-2032		
HISTORY OF ERIC CLAPTON	Atco SDT 8803, 5803		
HONKY CHATEAU	(Elton John) Uni 93135		
I GOTCHA	(Joe Tex) Dial DC8-600, DCR4-6002		
I WROTE A SIMPLE SONG	(Billy Preston) A&M 8T/CS 3507		
IT'S JUST BEGUN	(Jimmy Castor Bunch) RCA P8S/PK 1888		
JACKSON 5'S GREATEST HITS	Motown M8-1741, M 75-741		
JEFF BECK GROUP	Epic EA/ET 31331		
JOPLIN IN CONCERT	(Janis Joplin) Columbia CA/CT CX231160		
LAYLA	(Derek & The Dominos) Atlantic TP/CS 7005		
LOOKIN' THROUGH THE WINDOWS	(Jackson 5) Motown M8/M75 750		
LOW SPARK OF HIGH HEeled BOYS	(Traffic) Island 8T 9306, 4XT 9306		
MACHINE HEAD	(Deep Purple) Warner Bros. 8-2607, 5-2607		
MARK, DON & MEL	1969-71 (Grand Funk Railroad) Capitol 8XV/4XV 11842		
MUSIC OF MY MIND	(Stevie Wonder) Tamla 314		
NOW	(Sammy Davis Jr.) MGM 8/5 4832		
PET SOUNDS	(Beach Boys) Reprise 2L8/2L5 2083		
PHASE III	(Osmonds) MGM, NA		
PORTRAIT OF DONNY	(Donny Osmond) MGM 8/5 130-4820		
POWERGLIDE	(New Riders) Columbia CA/CT 31284		
PROCOL HARUM LIVE	(A&M) 8T/CS 4335		
SCHOOL'S OUT	(Alice Cooper) WB L8/L5 2623		
SIMON & GARFUNKEL'S GREATEST HITS	Columbia CA/CT 31350		
SOME TIME IN NEW YORK CITY	(John & Yoko) Apple 8XT/4XT 3392		
SON OF SCHMILSSON	(Nilsson) RCA P8S/PK 1954		
STILL BILL	(Bill Withers) Sussex Sus M8/M5 7814		
THE OSMONDS LIVE	MGM 2SE 4826		
THICK AS A BRICK	(Jethro Tull) Reprise 8/5 2007		
	A&M 8T 4313, CS 4313		

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SOUL TRUTH

By DEDE DABNEY



Dede Dabney

NEW YORK: PERSONAL PICK: "How Could I Let You Get Away"—The Spinners (Atlantic) A new addition to the Atlantic family all the way from Motown. This latest acquisition is complete with this hit single. It is a tune with catchy lyrics and a dynamite track. Mark my word, it is one tune you will not pass up.

DEDE'S DITTIES TO WATCH: "Hold Me, Thrill Me, Kiss Me,"—Lea Roberts (UA); "Little Bit Of Love"—Brenda & The Tabulations (Epic); "Is It Really True Boy—Is It Really Me"—Love Unlimited (Uni); "S.T.O.P. (Stop)"—The Lorelei (Columbia); "Guess Who"—B.B. King (ABC); "Dance, Dance, Dance"—The Bar-Kays (Volt); "Dedicated To The One I Love"—The Temprees (We Produce); "Make Me Yours"—Bettye Swann (Abet).

Last week we informed you that Miss Connie Thomas was out of a job. As of this week she is now working with Radio Station WNJR in Newark, New Jersey. Her position is working continuity.

Also we are pleased to inform you that Eddie O'Jay is back on the air at Radio Station WLIB.

A new tune that's taken off from left field is the one recorded by Doug Gibbs titled "I'll Always Have You There" on the Oak label. This one is an out right smash!!!

Contrary to reports Bill Williams is still on the air at Radio Station WCHB in Detroit. It was rumored that he was taken off the air to maintain his position as program director.

"Fools Paradise" by the Silvers on Pride is being played in all the major markets. If you are not on this side, hurry because you might be late.

Al Jefferson's testimonial will be held October 27th at the Washington Hilton. Mark that date on your calendar.

At a recent party in Detroit we find Granny White from Columbia Records, Redd Foxx, Ramsey Lewis (the guest of honor), Bill Craig from Columbia Records and Slappy White. Ramsey Lewis has a hit album titled "Upendo Ni Pamoja."

The title of the new Monk Higgins on UA is "Treat Her Like a Lady." You can find this on his new album which has taken off in many areas.

We are sorry to inform you that Lou Willis is no longer with Columbia. He was their regional promotion man on the west coast.

There is a new r&b station in Puscumbia, Alabama, Radio Station WRCK. The person in charge is Bob Bailey. make sure you send all your product to him.

Stan Lewis, President of Jewel/Paula Records is pleased to announce that he has purchased a master from Seymour Schwartz of Chicago for, "The Holy Bible" Pt. 1 & 2 by Mahalia Jackson. He further announces two new r&b albums, "It's Just a Matter Of Time," by Bobby Patterson on the Paula Label and "Southern Country Boy" by Little Joe Blue on the Jewel label.

(Continued on page 34)



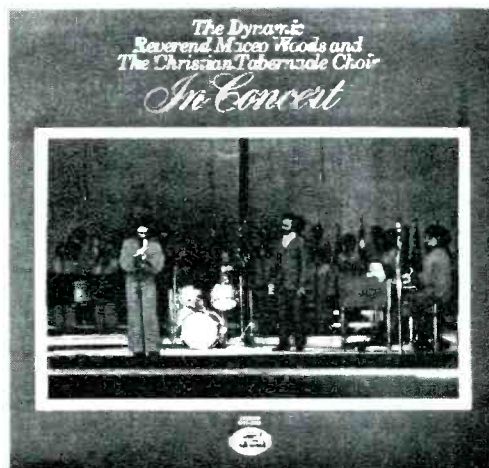
THE R&B SINGLES CHART

JULY 29, 1972

THIS LAST WK. WK.

- 1 2 I WANNA BE WHERE YOU ARE Michael Jackson—Motown 1202
- 2 1 (IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT Luther Ingram—Koko 2111 (Stax)
- 3 5 WHERE IS THE LOVE Flack & Hathaway—Atlantic 2883
- 4 7 TOO LATE TO TURN BACK NOW Cornelius Brothers and Sister Rose—United Artists 50910
- 5 3 LEAN ON ME Bill Withers—Sussex 235 (Buddah)
- 6 8 I MISS YOU Harold Melvin & Bluenotes—Phila. International ZS 73516 (CBS)
- 7 6 BABY LET ME TAKE YOU Detroit Emeralds—Westbound 203 (Chess/Janus)
- 8 4 RIP OFF Laura Lee—Hot Wax 7204 (Buddah)
- 9 11 WE'VE COME TOO FAR TO END IT NOW Smokey Robinson & the Miracles—Tamlam 54220 (Motown)
- 10 12 BED & BOARD Barbara Mason—Buddah 296
- 11 17 THE COLDEST DAYS OF MY LIFE Chi-Lites—Brunswick 55478
- 12 16 JEALOUS Little Royal—Try US 921
- 13 13 TELL ME THIS IS A DREAM Delphonics—Philly Groove 172 (Bell)
- 14 9 PEOPLE MAKE THE WORLD GO ROUND Stylistics—Avco 4595
- 15 10 TROGLDYTE Jimmy Castor Bunch—RCA 48-1029
- 16 18 SCHOOL OF LIFE Tommy Tate—Koko 2112 (Stax)
- 17 21 I'M STILL IN LOVE WITH YOU Al Green—Hi 2216 (London)
- 18 23 BACK STABBERS O'Jays—Phila. International 3517 (CBS)
- 19 24 POWER OF LOVE Joe Simon—Spring 128 (Polydor)
- 20 20 IN THE GHETTO Candi Staton—Fame 91000 (UA)
- 21 14 ALL THE KING'S HORSES Aretha Franklin—Atlantic 2883
- 22 22 I WANNA BE YOUR BABY Three Degrees—Roulette 7215
- 23 25 HONKY TONK James Brown Soul Train—Polydor 14129
- 24 19 DREAMING OUT OF SEASON Montclairs—Paula 268 (Jewel)
- 25 27 ONLY MEANT TO WET MY FEET Whispers—Janus 184
- 26 28 LOOKIN' THOUGH THE WINDOWS Jackson 5—Motown 1205
- 27 29 POP THAT THANG Isley Brothers—T-Neck 935 (Buddah)
- 28 15 OUTA-SPACE Billy Preston—A&M 1320
- 29 33 STARTING ALL OVER AGAIN Mel & Tim—Stax 0127
- 30 32 IS IT YOU GIRL Betty Wright—Alston 4611 (Atlantic)
- 31 — THIS WORLD Staple Singers—Stax 137
- 32 34 LOVE, LOVE, LOVE J. R. Bailey—Toy 2801 (Neighborhood)
- 33 38 SECOND CHANCE Z. Z. Hill—Mankind 12012 (Nashboro)
- 34 30 GOT PLEASURE Ohio Players—Westbound 204 (Chess/Janus)
- 35 39 TOUCHING ME Ovation—Sounds of Memphis 708 (MGM)
- 36 46 LOOK WHAT THEY'VE DONE TO MY SONG MA Ray Charles—ABC 11329
- 37 42 SOUL TRAIN The Ramrods—Rampage 1000
- 38 31 PAPA WAS A ROLLING STONE Undisputed Truth—Gordy 7117 (Motown)
- 39 40 YOU'RE 21 TODAY Choice of Colors—Apt 26011 (ABC)
- 40 44 ZING WENT THE STRINGS OF MY HEART Trammms—Buddah 306
- 41 47 I NEED YOUR LOVE SO BAD Jesse James—Zey 3003
- 42 58 THINK Lyn Collins—People 608 (Polydor)
- 43 43 SWEET, SWEET, TOOTIE Lonnie Youngblood—Turbo 026 (All Platinum)
- 44 41 EDDIE'S LOVE Eddie Kendricks—Tamlam 54218 (Motown)
- 45 45 BABY, I'M FOR REAL Esther Phillips—Kudu 906 (CTI)
- 46 59 WE THE PEOPLE Soul Searchers—Sussex 236 (Buddah)
- 47 50 JUST BECAUSE HE WANTS TO MAKE LOVE, DOESN'T MEAN HE LOVES YOU Moments—Stang 5041 (All Platinum)
- 48 35 SUPERWOMAN Stevie Wonder—Tamlam 54216 (Motown)
- 49 51 I'LL FIND A WAY Black Ivory—Today 1511 (Perception)
- 50 57 HEART OF GOLD Betty Lavette—Atco 6891
- 51 — I COULD NEVER BE HAPPY Emotions—Volt 4083
- 52 60 EVERYBODY PLAYS THE FOOL Main Ingredient—RCA 74-0731
- 53 36 WOMAN'S GOTTA HAVE IT Bobby Womeck—United Artists 50902
- 54 — GOOD FOOT, PT. 1 James Brown—Polydor 14139
- 55 — I'LL ALWAYS HAVE YOU THERE Doug Gibbs—Oak 108
- 56 52 SEXY WDMAN Endeavors—Gambit 006
- 57 56 RIDE SALLY RIDE Dennis Coffey—Sussex 237 (Buddah)
- 58 26 FUNKY MJSIC SHO' NUFF TURNS ME ON Temptations—Gordy 7119 (Motown)
- 59 — MISTY BLUE Joe Simon—Sound Stage 71508
- 60 — OPEN HOUSE AT MY HOUSE Little Johnny Taylor—Ronn 64

It's not just the truth...



Message
for Today



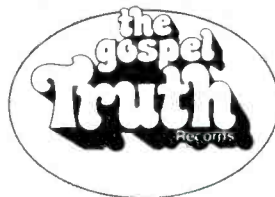
**Maceo Woods and
The Christian Tabernacle Concert Choir**
JESUS PEOPLE
Stereo GTS-2704

**The Reverend Maceo Woods and
The Christian Tabernacle Choir**
IN CONCERT
Stereo GTS-2703

**Reverend Bernard Avant and
The St. James Gospel Choir**
Stereo GTS-2710

The Howard Lemon Singers
MESSAGE FOR TODAY
Stereo GTS-2707

it's the Gospel Truth.



Gospel Truth Records, a division of Stax Records, Inc.,
98 North Avalon, Memphis, U.S.A.

THE BIG TRIPLE+

BRUNSWICK

THE CHI-LITES

"COLDEST DAYS
OF MY LIFE"

PART 1 AND PART 2
55478

FROM THEIR SMASH L. P.

"A LONELY MAN"

754179

JACKIE WILSON

"YOU LEFT THE
FIRE BURNING"

55480

FROM THE HIT L. P.

"YOU GOT ME WALKING"

754172

DAKAR

TYRONE DAVIS

"COME AND GET
THIS RING"

DK 4510

FROM HIS HIT L. P.

"I HAD IT ALL THE TIME"

76901



**KNOW THAT "STICKBALL"
AS A NATIONAL PASTIME
"SHACKING UP"
IS EVEN GREATER**



Dick-er 69

**Ask Your Local Distributor
For This L. P.**



Soul Train



Don Cornelius, left, host of the popular Soultrain TV series, congratulates Bobby Robinson, President of Rampage Records, on the success of the Ramrods' version of the "Soultrain" theme, currently hitting the R&B Singles Chart at 37.

WATTSTAX-72 Benefit

■ LOS ANGELES — WATTSTAX-72, a concert to benefit the Watts Summer Festival, featuring an outstanding array of talent from Stax Records, will take place Sunday, August 20, in the 100,000-seat Los Angeles Memorial Coliseum.

The event, presented by the Schlitz Brewing Company and the Stax Organization, will climax a week of cultural programs and festivities centering around the Seventh Annual Watts Summer Festival, which opens August 16. This is also the first in a series of many projects to come from the Stax Organization and WATTSTAX.

Soul Truth

(Continued from page 30)

We are pleased to announce that Bernie Hayes once again has been appointed music director of Radio Station KWK in St. Louis.

New Airplay

ROLAND BYUMN—KGFJ (Los Angeles) #1—"If Loving You"—Luther Ingram (KoKo); #3—"Baby Let Me Take You"—Detroit Emeralds (Westbound); #5—"That's The Way"—Soul Generation (Ebony Sound); #7—"People Make The World"—Stylistics (Avco); #10—"Only Meant To Wet My Feet"—Whispers (Westbound); #12—"Mother Nature"—Temptations (Gordy); #15—"Jealous"—Little Royal (Try-Us); #17—"Got Pleasure"—Ohio Players (Westbound); #19—"I Miss You"—Bluenotes (P.I.R.); #24—"Coldest Days Of My Life"—Chi-Lites (Brunswick).

CURT SHAW—WABQ (Cleveland); #1—"Back Stabbers"—O'Jays (P.I.R.); #5—"Tear It Down"—Martha & The Vandellas (Gordy); #9—"Jealous"—Little Royal (Try-Us); #11—"Sweet, Sweet Tootie"—Lonnie Youngblood (Turbo); #12—"We've Come Too Far"—Smokey Robinson (Tamla); #18—"Bed & Board"—Barbara Mason (Buddah); #20—"Everybody Plays The Fool"—Main Ingredient (RCA); #28—"Sexy Woman"—The Endeavors (Gambit); New Additions: "Don't Take My Kindness"—Soul Children (Stax); "Lookin' Through The Window"—Jackson 5 (Motown); "Freddie's Dead"—Curtis Mayfield (Curtom); "When The Chips Are Down"—David Porter (Enterprise). LP OF THE WEEK: "Feel Good"—Ike & Tina Turner (UA).

BURKE JOHNSON—WAOK (Atlanta); #1—"I'm Still In Love"—Al Green (HI); #5—"Soul Train"—Rimshots (A-1); #7—"If Loving You"—Luther Ingram (KoKo); #9—"I Don't Want To Do Wrong"—Love, Peace & Happiness (RCA); #12—"The Coldest Days Of My Life"—Chi-Lites (Brunswick); #13—"She's A Winner"—Intruders (Gamble); #18—"In The Ghetto"—Candi Staton (Fame); #24—"I'll Always Have You Here"—Doug Gibbs (Oak).

The Blues And Soul Awards location has been changed to the Beverly Hilton Hotel in Los Angeles. Please make note of the change.

RECORD WORLD THE R&B ALBUM CHART

JULY 29, 1972

THIS WK.	LAST WK.	ARTIST	RECORD
1	2	STILL BILL	Bill Withers—Sussex 7014 (Buddah)
2	1	A LONELY MAN	Chi-Lites—Brunswick 754179
3	3	LOOKIN' THROUGH THE WINDOWS	Jackson 5—Motown 750
4	4	IT'S JUST BEGUN	Jimmy Castor Bunch—RCA 4640
5	6	MUSIC OF MY MIND	Stevie Wonder—Tamla 314 (Motown)
6	5	L. A. MIDNIGHT	B. B. King—ABC ABCS 743
7	8	SHAFT	Soundtrack/Isaac Hayes—Enterprise/MGM ENS 2-50027 (Stax)
8	7	I WROTE A SIMPLE SONG	Billy Preston—A&M SP 3507
9	9	GOIN' EAST	Billy Paul—Phila. International Z 305080 (CBS)
10	12	AMAZING GRACE	Aretha Franklin—Atlantic 2-906
11	10	BEALITUDE/RESPECT YOURSELF	Staple Singers—Stax 3002
12	17	UNDERSTANDING	Bobby Womack—United Artists 5577
13	11	PEOPLE, HOLD ON	Eddie Kendricks—Tamla 315 (Motown)
14	13	MESSAGE FROM THE PEOPLE	Ray Charles—ABC 755
15	16	FLOY JOY	Supremes—Motown 7511
16	14	CAN YOU FEEL IT	Soul—Musicor 3230
17	15	LET'S STAY TOGETHER	Al Green—Hi SHL 32070 (London)
18	24	TWO SIDES OF LAURA LEE	Hot Wax 714 (Buddah)
19	18	GOIN' FOR MYSELF	Dennis Coffey—Sussex 7010 (Buddah)
20	27	BROTHER, BROTHER, BROTHER	Isley Brothers—T-Neck 3009 (Buddah)
21	19	BLACK IVORY	Today 1005 (Perception)
22	22	SPICE OF LIFE	Jerry Butler—Mercury 7502
23	23	AMERICA EATS ITS YOUNG	Funkadelic—Westbound 2020 (Chess/Janus)
24	20	INSTRUMENTAL DIRECTIONS	Nite-Lites—RCA 4580
25	21	MANDRILL IS	Mandrill—Polydor 5025
26	25	ROBERTA FLACK & DONNY HATHAWAY	Atlantic SD 7213
27	29	CANNONBALL ADDERLEY PRESENTS SOUL ZODIAC	Capitol 11025
28	31	I'VE BEEN HERE ALL THE TIME	Luther Ingram—Koko 2201 (Stax)
29	26	COMING TOGETHER	New Birth—RCA 4697
30	33	BITTER SWEET	Main Ingredient—RCA 4677
31	28	HELP ME MAKE IT THROUGH THE NIGHT	Hank Crawford—Kudu KU-06 (CTI)
32	30	YOUNG, GIFTED AND BLACK	Aretha Franklin—Atlantic SD 7213
33	39	CUFFED, COLLARED AND TAGGED	Swamp Dogg—Cream 9009
34	32	STYLISTICS	Avco AC 33023
35	35	I GOTCHA	Joe Tex—Dial 6002 (Mercury)
36	36	SOPHISTICATED FUNK	Julius Brockington—Today 1006 (Perception)
37	34	MOTHER NIGHT	Columbia 31304
38	37	GOT TO BE THERE	Michael Jackson—Motown M 747 L
39	38	DAVID T. WALKER	Ode 77011 (A&M)
40	—	CARLOS SANTANA AND BUDDY MILES LIVE	Columbia KC 31308
41	40	YOUR PRECIOUS LOVE	Linda Jones—Turbo 7007 (All Platinum)
42	42	IT'S WHAT'S UP FRONT THAT COUNTS	Counts—Westbound 2011 (Chess/Janus)
43	41	PAIN	Ohio Players—Westbound 2015 (Chess/Janus)
44	44	DROWNING IN A SEA OF LOVE	Joe Simon—Spring SPR 5702 (Polydor)
45	43	BEST OF FREDA PAYNE	Invictus ST 9804 (Capitol)
46	46	STRAIGHT FROM THE HEART	Ann Peebles—Hi 32065 (London)
47	47	BLACK MOSES	Isaac Hayes—Enterprise ENS 2-5003 (Stax)
48	—	THERE IT IS	James Brown—Polydor PD 5028
49	45	DONNY HATHAWAY	Atco SD 33-306
50	—	CORNELIUS BROTHERS AND SISTER ROSE	United Artists 5568

ation Music

23)

a lot." Next week we'll dig even deeper into tion . . . and how it's hurt the broadcasting s helped . . . and we'll probably have some rt as well.

arts . . . "Baby Don't Get Hooked On Me"—) . . . has come on super strong this week with ally from Charlotte (WIST HB to 12) . . . 1-10) . . . Denver (KTLK 41-34) . . . (KIMN ille (WMAK 13-7) . . . Washington (WPGC JR HB to 26) . . . further positives in Balti- aukee, Minnesota, Oklahoma City . . . more WQXI, WSAI, WHBQ, WFIL and KONO . . . not one market reporting negatives where id White"—**Three Dog Night** (ABC Dunhill) other one . . . first reaction looks like a #1 top 5 . . . hardly any major market station eautiful Sunday"—**Daniel Boone** (Mercury) ord . . . hasn't really spread like a hit but) grow each week . . . WKBW reports good ved it from 29-23 . . . good sales in Houston id 33-26 at KNUZ . . . likewise CKLW shows 5-20 . . . WMAK 14-9 . . . are some of the Dallas shows it slow after 5 weeks play at only neg . . . record got up to #4 at KJR . . . super strong reports also with second week a hit? depends on the spread . . . "Backstab- on Phil. International . . . total positives but is still early as far as contemporaries are HB to 17 . . . WSAI HB to 11 . . . WIXY HB 7 . . . with further good initial reports out of and Miami . . . certainly looks like a hit . . . Rick Nelson on Decca . . . beginning record daytime phones at KXOL . . . KJR, KOL and oodaction . . . "Guitar Man"—**Bread** on Elek- oks like a hit this week . . . #8 request at od initial sale: reports beginning in Baltimore, Denver, Fort Worth, Houston, Kansas City Philly (WIBG 28-23 . . . WFIL adding) . . . s reported from KJR) and Washington . . . WPGC and and already calls on the record) rther adds this week . . . "Geronimo's Cadil- hey on A&M . . . didn't really have too much feels like a hit . . . looks good at WYSL in reported after one week at KNUZ in Houston . . . "Go All The Way" by the **Raspberries** on d reports from secondaries on this along with C that the record is their #2 requester for oved it from 15-6 on the chart . . . WRKO, O, KILT, KING, KJR, WAKY and WHBQ all it may be one . . . watch it . . . "Hold Your on Epic . . . has taken a long time for this one s showing good this week . . . KTLK 27-17, SAI HB to 15, KUDL HB to 23, WIBG 23-18, 3 at WPGC . . . those are but a few of most are now playing it . . . good initial reaction "Pop Corn" by **Hot Butter** on Musicor . . . tch with good requests and strong sales in TLK 39-30 and KIMN HB to 24 show good as it 18-14 and WOKY 19-12 . . . beginning there is some kind of stock problem there . . . Want It"—**Crusaders** on Blue Thumb . . . also lem on this record . . . CKLW dropped it and low . . . strong at KLIF 29-23 and beginning WFIL HB to 27 and further editions at KJR -**Bee Gees** on Atco . . . Dallas and Nashville vy positives on this one . . . good phones al- K TSA and KTLK . . . almost every major con- untry is on it . . . and reaction is all positive Sealed With A Kiss"—**Bobby Vinton** on Epic on this week . . . #1 request record at WWDJ to 20 . . . really strong at W GAR 8-3 . . . 14-11, WIST 25-20, KXOL 25-21, CHUM 13-7 more markets to pick up as yet . . . "Motor- licat . . . Rock & Roll Part II by Gary Glitter

Art Laboe: Keeping Oldies Alive

By JOHN GIBSON

■ LOS ANGELES—Famed disc jockey Art Laboe started Original Sound Records in 1958 as a "real" record label, that is, one that would release new sounding records, ones with an "original" sound. Two of his early releases were "Bongo Rock" and "Teen Beat."

At that time, Laboe says, leasing of single masters and coupling of artists was not done. When the idea occurred to him in 1959 (as a result of one of his "Oldies But Goodies" radio shows) most label owners considered the album rights for their old hits (the rights for single releases was excluded) not too valuable, and frankly, Laboe says, he didn't either. He fully expected his first "Oldies But Goodies" album to do nicely, but only locally and just once.

Now, 12 years and 12 volumes of "Oldies But Goodies" later, Laboe also admits that "if I had to start over today I'd pass." The reason is that most efforts to put out oldies series today can't have what he now has: a 12-year head start and consumer acceptance. Without that, Laboe believes, it's a terribly hard, uphill battle.

"There's more to it than releasing an album," he says. "You've got to promote it."

How is an oldie 'promoted'? "Buying radio and television time, running contests, point-of-purchase advertising. We really baby the whole thing. Constantly. This is our main business."

Will Revise Volumes

After 12 years and 12 volumes, Laboe also says he is going to start revising some of the earlier volumes, "because of the competition, we needed to beef 'em up. Also, things that we couldn't get before are available now." Laboe estimates that it takes him about a year to prepare an "Oldies But Goodies" album, working out the contracts with the owners, and taking care of details. He is in no hurry to rush things out, which works out nicely, since things are getting more difficult, he says, than during the early days, though he allows that "it's easier to work with companies that we've dealt with



Big Joe Turner, Art Laboe

in the past, because of the straightforward way we operate."

Laboe is still on the radio in Los Angeles and the coast. He has one show on XPRS and another on KPPC. Oldies shows, of course. "Everything else, other than Original Sound Records, has to point back to the record business," he said in reference to his constant promotion of oldies in general.

Additionally, Laboe has opened a new club in Los Angeles, at the old Ciro's on the Strip, called Art Laboe's Oldies But Goodies Club. The club opened June 16 and features oldies artists with big names like Chuck Berry and Little Richard, and some of the lesser known groups and artists whose records still sell on his and other oldie albums.

Not Much Money

Laboe says he does not expect the new club to make money, but he does expect it to "make oldies more of a living, breathing thing. Hopefully, it'll be a gathering place. I expect a lot of these artists to hang out. They enjoy seeing each other."

Laboe doesn't want the "Hollywood crowd." He saw what they've done to the Paradise Ballroom and other clubs ("the club business is terrible today") and he prefers his "loyal audiences of east L.A.," for the most part Chicanos and Blacks. "Working stiff—*that's* what we want."

"There's really no place like this that I know of" he said. "It's not going to be a club based on big names . . . it's an atmosphere club."

An atmosphere by the way, that Laboe fully expects to "help our cause:" Oldies But Goodies.



DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



Tomas Fundora

■ Agradezco a Jerry Massucci su invitación para asistir a una exhibición privada de su película "Our Latin Thing" (Nuestra Cosa), que se estrena en Nueva York al momento de salir esta columna a la luz pública. La película toma como base la filmación de aquella noche inolvidable en que las Estrellas Fania colmaron el famoso Cheetah de Nueva York. Me sentía dudoso de que una película de larga duración pudiese mantener la atención del auditorio, con orquestaciones de "latin soul" durante todo el tiempo. ¡Pero se obra el milagro hermoso! El ritmo "latin soul" se mantiene a todo lo largo de la película, con ligeras interrupciones de escenas callejeras de Nueva York, una filmación en vivo de un "toque de bembe," una pelea de gallos en todo su esplendor sangriento y caras, gestos, tipos de pueblo, pobreza y suciedad de todo el Nueva York que casi nunca se abre ante las cámaras. El trabajo de las cámaras es espectacular. Los tiros rápidos colman las exigencias de todos los que aman la filmación moderna. Los Fania All Stars colmaron su cometido y reafirman su prestigio. Johnny Pacheco, Ray Barretto, Willie Colon, Larry Harlow, Ricardo Ray, Roberto Roena, Bobby Valentin, Orestes Vilato, Santo Colon, Bobby Cruz, Cheo Feliciano, Hector La Voe, Ismael Miranda, Pete "El Conde" Rodriguez, Adalberto Santiago, "Dizzy" Izzy Sanabria y el pueblo latino neoyorkino, en un derroche de talento, verdades sonido, ritmo y sabor a todo lo nuestro. Sí... "Our Latin Thing" (Nuestra Cosa) será un triunfo taquillero y marcará historia y pauta en las filmaciones latinas de Nueva York. Jerry Massucci recuperará las grandes sumas invertidas en filmación, edición, y talento. Y queda así para siempre en el disfrute inolvidable de todos los amantes del latin soul... el recuerdo de una noche inolvidable en el Cheetah de Nueva York. Como quiera que Fania se ha ganado la portada de Record World Magazine, y en esa oportunidad tendré que hacer esta crítica en Ingles, dirigida al gran mercado norteamericano, privo esta semana a estos de la traducción en Ingles a mi columna.



Ismael Miranda

■ La Lupe is climbing up the charts again with "Tan Lejos y sin Embargo Te Quiero," "Cubana Caliente," "Rumberos del Ayer," "Free Again" and "Mil Besos" contained in this album.



LATIN AMERICAN ALBUM PICKS

HITS 1972

RAMON AYALA (*Los Bravos del Norte*)—*Tex-Mex 7004*

Gran acordeonista de música norteaña que va acumulando buenas ventas en la costa oeste. Aquí ofrece "Te Traigo estas Flores," "Adios Mujer," "Puedes Marcharte," "Mi Castigo" y "Lloro por Dentro" entre otras.



■ Popular accordion player that is selling his northern ranchera songs big on the west coast and moving nicely in Mexico. "Mirada que Fascina," "Dos Palabras," "Adios Madre Querida," "Vino Maldito," others.

I'M FREE AGAIN

LA LUPE—*Tico CLP 1306*

Vuelve La Lupe a reverdecer sus laureles con "Tan Lejos y sin Embargo te Quiero," "Lupe, Lupe, Lupe," "Con un Nuevo Amor," "Vagabundo," "Puedes Decir de Mí y "La Borracha" entre otras. Arreglos de Joe Cain.



■ Willie Rosario is here at his best! Arrangements by Louie Ramider and Luis Cruz. Spicy, rythmical, full of stamina! "Devuelve mi Alegría," "En el Monte," "Derroche de Felicidad," "Ni Pa'lla Voy a Mirar" and "Si Pudiera."

MAS RITMO

WILLIE ROSARIO—*Inca SLP 1026*

Willie Rosario está aquí en algo grande! Arreglos de Louie Ramirez y Luis Cruz con gran sabor, salas y "stamina." "En Bayamón," "Si Pudiera," "En el Monte," "Un Amor Borra Otro Amor" y "Pan con Mantequilla," ¡Felicidades Willie!

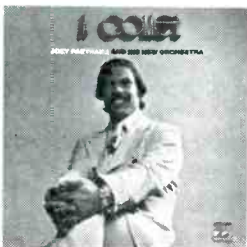


■ Great production! Superb musicians! Joey is playing big here. "I'll Return," (English version of the great seller "Y Volveré") "A Bailar Oriza," "Oyela," "No Vengas por Mí." Carlos Santos at the vocals and Puchy Bordony making the trumpet sound great!

A COMER!

JOE PASTRANA AND HIS NEW ORCHESTRA—*Parusos P-LPS 1092*

Joey entoda una gran producción con un toque especial. Carlos Santos en la parte vocal. Grandes músicos. Gran repertorio en el cual se incluye "Y Volveré" en versión en Inglés. También "Amor Ajeno," "El Pulpo," "Palo," y "No Vengas por Mí."



VS-10 COMPATIBLE STEREO

VAYA RECORDS INC.

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con Ricardo Ray

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Dimensional

Sound ==



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JULY 29, 1972

Nueva York (Popular)

EVD

ie

a

horoscope
RGO TE QUIERO

a

1. AMADA AMANTE
DANNY RIVERA—Velvet
2. AMOR DIVINO
RAMON PEREZ—Dial
3. SINA JUANICA
RAFAEL SOLANO—Kubaney
4. YO SOY EL GALLO
JOSE MIGUEL CLASS—Neliz
5. LA SUEGRA
MIKE LAURE—Musart
6. AHORA QUE SOY LIBRE
JUAN Y JUAN—RCA
7. HE TRATADO DE OLVIDARTE
SABU—Exitos
8. UN SUENO DE AMOR
TONIN ORTIZ—Ramy
9. ASI
SANDRO—Caytronics
10. NO TENGAS TEMORES
CARLOS PIZARRO—Mayra

Positivamente La queria En Mexico

SILVA
industria del
se proyecta
brillante; y
tiempo no
gará a com-
de condici-
res de todo
antos técni-
en los sis-

temas de grabacion, son mues-
tras fehacientes del desarrollo
positivo, que han ido alcanzando
progresivamente las grabadoras
en Méxio.

El esfuerzo cada vez mayor,
desarrollado por el elemento
ejecutivo y el factor económico,
dá como resultado una mejor
producción; que unida a la
calidad interpretativa de los
nuevos valores, surgen temas
que orgullosamente ostentan
lugares preferenciales en el
mundo del disco latino.

La creación ó nacimiento de
nuevas grabadoras, han incre-
mentado también un mayor celo
en la competencia, y más de
una, ha puesto los ojos en
modernos estudios, provistos de
los máximos adelantos que
actualmente existen. La "pirat-
ería", también ha tenido su
descalabro en México, gracias
a la unida campaña que lleva
silenciosamente la AMPROFON
—Asociación Mexicana de Pro-
ductores Fonográficos—y que
han condenado mancomunada-
mente a estos traficantes del
sacrificado esfuerzo común de
compositor - interprete - graba-
dora. Las llamadas grandes,
continúan sin desmayo la lucha
tenaz que la época lo exige.
Perfeccionando sistemas, rees-
tructurando normas internas, y
exigiendo la máxima calidad a
los compositores é interpretes
en sus elencos exclusivos.

Tehemo el caso de CBS Co-

lumbia Internacional de Méxi-
co; dirigida por J. Manuel Villar-
real, amplio conocedor del mo-
vimiento disquero en México y
latinoamérica. Su elenco es
numeroso y de vasta calidad;
pero existe y se respira una
inquietud constante, por man-
tener a la compañía en el nivel
que le corresponde. La colabo-
ración de Armando de Llano,
Vice-Presidente ejecutivo, y de
Raúl Bejarano, Gerente de la
División Discos, es valiosísima,
dada su experiencia y los mu-
chos años en el medio.

RCA, S.A. de C.V. reciente-
mente reestructurada en todos
sus cargos ejecutivos. Tiene
como Presidente y Director Ge-
neral a Louis Couttolenc, detra-
yectoria muy positiva en su an-
terior periodo; y una vez más,
unificó su antigua maquinaria
humana; Guillermo Infante en
la Gerencia de Ventas, y Con-
stantino Escobar en Publicidad,
han logrado en pocos meses
muchas satisfacciones, al grado
que un tema auténticamente
Mexicano como "No Tengo
Dinero", se ubique en el primer
lugar de los "hit parades" del
mundo latino, é inclusive se
grave en varios idiomas.

Musart, con una nueva idio-
sincracia. Presidida por el ex-
perimentado y caballeroso Edu-
ardo L. Baptista, mantiene su
desarrollo industrial. Las gra-
baciones de éxito, los nuevos
estudios y modernos equipos,
hacen que Musart continúe con
la imagen de siempre. La fisono-
mía de la Cía, ha sido por mu-
chos años, integrar elementos
jóvenes, que sientan con el
correr del tiempo a Musart
como su casa propia, y es así
como ejecutivos con más de 20
años en el ejercicio de sus fun-

(Continued on page 41)

Record World En New York

■ La canción "hit" "Amada Amante" de Roberto Carlos, sigue encabezando los éxitos musicales de la semana en el género popular. Ahora además de las versiones de Danny Rivera (Velvet), Orquesta "El Sabor de Nacho" (Horóscopo) y Los Galos (Musart), la firma RCA acaba de lanzar al mercado un disco sencillo del estelar Marco Antonio Muñoz, donde incluyeron este éxito y la melodía "Desde Cuando" . . . Empieza a popularizarse en la voz de La Lupe, la canción intitulada "Tan lejos y sin embargo te quiero," original de Bobby Collazo, grabada por el sello Tico e incluída en su nuevo elepé "La Lupe Stop!" "I'm Free Again" . . . Buenas ventas sigue acumulando el númeroailable intitulado "Merecumbé". en la versión original de Johnny Colón y su Orquesta . . . Continúa triunfando Hilda Murillo con la balada "Olvidarte Nunca", número que está siendo muy solicitado en el mercado disquero . . . El sello Borinquen acaba de editar un nuevo álbum de Raphy Leavitt y su Orquesta La Selecta titulado "Mi Barrio". En este álbum figuran entre

otros éxitos "Amor y Paz", "Destino Humano", "Dificil de Olvidar" y "Oye Mi Bongo" . . . Batiendo récord de venta el álbum "Eddie Palmieri record-ed live at Sing Sing," del cual el número "Pa La Ocha Tambo" alcanza en la actualidad los primeros lugares de popularidad en el género de la "salsa" musical . . . Se está haciendo notar Carlos Lico, con su nuevo álbum lanzado por el sello Musart. Este disco de larga duración incluye además del tema titular "Al Amor De Mis Amores", un repertorio de bellas melodías románticas como "Mi Dios-Yo quiero hablar con Dios", "No mires el reloj", "Es así como te quiero", "Te alejas", "Si tu quieres volver" y "Si supieras cuanto te quiero" entre otras . . . Muy bueno el nuevo álbum intitulado "Oportunidad" de Ismael Miranda, cantante de la Orquesta de Larry Harlow y producido por el propio Harlow para el Sello Fania. Ismael que hace una creación del bolero "Confidencia", incluido en este álbum, se luce cantando boleros y números del género de música movida . . . Y ahora . . . ¡ Hasta la próxima!.



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Los Solitarios
Los Sonor's |
| Conjunto Moderno Romántico | Los Freddy's |
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Mexico

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(Cont. on page 40)

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Mexico

(Continued from page 39)

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(Cont. on page 41)



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que han sido nominados por RECORD WORLD como
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Mexico

(Continued from page 40)

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Product: guitars, ueteles, tambourines, bongos.

En Mexico

(Continued from page 37)

ciones, continuan aportando sus máximos conocimientos, en beneficio de la empresa. Tal es el caso de **José Luengo Macias**, actual Director de Mercadotecnia, y positivo hombre de resultados.

Peerless, desarrollada en todo su esplendor en estos últimos años. Se sitúa como la grabadora que corre contra el tiempo, y cada año que pasa crece en imagen é importancia, a nivel nacional é internacional. Presidida por un hombre que es respetado y querido en todo la industria, por sus dotes de honestidad y decencia como **Heinz Klinckwort**; cuenta con ejecutivos altamente capacitados en el ejercicio de sus funciones. **Leo Porias**, en la Gerencia General, desarrolla la delicada y silenciosa tarea de los números tan traicioneros en muchas ocasiones. Y la columna vertebral de la compañía, recae en la acertada y decidida acción de **Alejandro Zaldivar**, Sub-Gerente General; y **Agustín Hernandez**, Gerente de Publicidad y Relaciones Públicas. Experiencia, capacidad, y audacia unidos en un solo fin; resultados positivos, como lo dem-
(Continued on page 43)

DISCOS



Felicita a sus artistas exclusivos

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HERMANAS HUERTA

SONORA SANTANERA

triunfadores del 72 en su género

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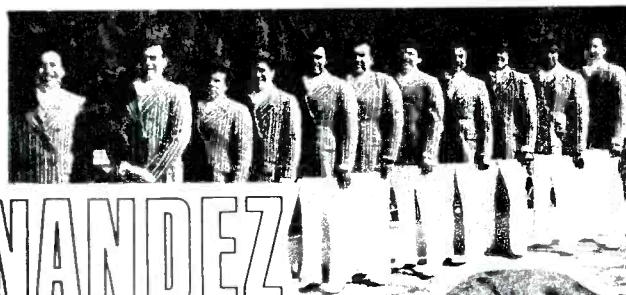
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ENGLAND

By RON McCREIGHT

U.K. Picks of the Week for U.S.

SINGLE

WANGO WANGO (MAKIN' EVERYBODY HAPPY)—Osibisa
 Publisher: Osibisa Music—MCA

SLEEPER

I WILL RETURN—Pipe Major Jimmy Pryde
 Publisher: Jig-Saw Music—Polydor

ALBUM

BOOTLEG HIM—Alexis Korner—RAK

■ **LONDON**—Geoffrey Bridge, director of the British Phonographic Industry (BPI), has issued an official warning to bootleggers. The notice, which brings attention to the 1956 copyright act, states that offenders will be prosecuted by BPI and requests the cooperation of anyone having knowledge of piracy!

A gigantic rock&roll concert is to be staged at the Wembley Soccer Stadium, North London, on August 5. Promoters **Ron and Ray Foulk** have already secured **Little Richard, The Drifters, Chuck Berry, Bo Diddley, The Platters** and **The Coasters** to appear at the 80,000 capacity stadium. The **Foulk** brothers previously gave us the highly popular Isle of Wight festivals, as well as last year's rock concert at the Oval cricket ground. Meanwhile promoter **Mike Alfandary** has hired **Pink Floyd's** entire sound system for his next Crystal Palace Garden Party set for July 29. The first concert this year presented several acoustic problems in the open air arena causing a long over run. This in turn gave **Alfandary** a difficult task in renegotiating with the Greater London Council, who objected to the late finish, for the second event. Both problems now successfully overcome, **Edgar Winter, Arlo Guthrie, Stone the Crows, Osibisa** and **Roxy Music** have been booked for what should prove to be the best "Garden Party" to date.

Three labels fighting for honors with **Mouth and MacNeal's** "How Do You Do" here. The European and Stateside smash version has now been re-activated by Decca whilst **Bojangles** follow-up on Polydor and EMI offer a strong challenge by **Ruff 'N Reddy**, produced by staff producer **Roger Ferris**. Bell's latest big one broken by d.j. **Alan Freeman**, who picket it for his "Freeman's Fancy" slot in his daily Radio One program. **Gary Glitter** was formerly known as **Paul Raven** and cut under **Mike Leander's** (now with Bell's independent team) direction for MCA two years ago. **Freeman's** latest "fancy" is **Duncan Browne's** "Journey" on RAK, which could well go the same way.

Also on **Mickie Most's** label is potential world wide hit, "Most People I Know Think That I'm Crazy." by Australia's **Aztecs**. Already considered the number one rock band in their home land, the four piece **Aztecs**, led by guitarist/vocalist/composer, **Billy Thorpe**, could headline the next Great Western Express festival as part of a British tour. Good to see **JAM** label's "Standing In The Road," by **Blackfoot Sue** bubbling under the top 50 after a slow start. Etil more airplay needed to break it here but those on the other side of the Atlantic should listen out for **Noel Walker's** fine band. Breaking fast on CBS are **Johnny Nash's** "I Can See Clearly Now." **Dr. Hook's** "Sylvia's Mother" and **F. F. and Z.'s** "Everybody Get Out of Bed," should follow to give the label a hat trick.

Deep Purple were nothing short of sensational at last week's re-opening of the Rainbow. A standing ovation resulted in three encores before vocalist **Ian Gillian** announced "Black Night"

(Continued on page 43)

GERMANY

By PAUL SIEGEL

SINGLE IMPORT TIP OF THE WEEK

TAK ME BAK'OME—Slade—Polydor

SINGLE EXPORT TIP OF THE WEEK

EV'RYWHERE IN THE WORLD (UBERALL AUF DER WELT)—
 Freddy Breck—BASF/Cornet

TELEVISION RECORD TIP FOR:

(ZDF NETWORK HIT-PARADE)



BUDDY JOE—Golden Earring—Polydor

ALBUMS OF THE WEEK

(POP)—**NICHOLAS AND ALEXANDRA**—Henry Mancini & Orch & Chorus—
 RCA/Victor

(CLASSICAL)—**KRONUNGSMESSE**—Wolfgang Amadeus Mozart—Intercord



Paul Siegel

■ **BERLIN**—We're right in the middle of Summer here in middle Europe, and to go by the heavy sweaters on gals and jackets on men, freezing their way along the "coldest summer" in one hundred years, which have left cursing vacationers paying high prices without benefit of a blazing summer sun, there is not a real summer hit either this year as people are just not in the mood for nothin' . . . however the big bright spot of this summer is very shortly the coming World Olympics in Munich, Germany, 1972, where the sports elite of this world will meet to beat each other sprinting, jumping for new world records, and to top the occasion will be a Olympics Broadcast Munich-Berlin 1972 which takes place next Friday night originating out of RIAS, Berlin in my show, "Zwischen Broadway und Kurfürstendamm" (Between Broadway and Kurfürstendamm, Berlin) hooked up with Munich's big radio station, "Bayrische Rundfunk" and their great broadcaster, **Jimmy Jungermann**, and the rundown on guest appearances either live or on tape from far places read like a "who's who in our show business world" . . . **Bert Kaempfert, Duke Ellington, Sammy Davis Jr., Shirley Bassey, Hildegard Knef, Connie Francis, WMCA, New York's Joe O'Brien, Frank Sinatra, James Last, Caterina Valente, DJ Tony Blackburn, Hans Joachim Kullenkamp, Henry Mancini, Eddie Barclay, Mireille Mathieu, Barbra Streisand, Rüdiger Piesker, Dean Martin, Tony Bennett, Terumi Nagashima** of Radio Tokio . . . whew! what a lineup, and you can bet your trouser buttons or brassiere that the air over Europe will heat up human motors, when they hear this great array of real pro's. Oh yes, **Romeo** will do his new recording, of "My Way," too on the show . . . The hottest news tidbits from Germany this week—**Hildegard Knef** left Teldec after ten years and just signed with Phonogram/Philips for another 10 years costing Philips a few million, but **Ossie Drechsler!** Hilde's worth it and gold in the Philips' bank . . . Incidentally, a big bow to **Peter Thiele**, a great radio sound engineer, writer and also jazz DJ, send him some jazz LP's for his great radio show, address **Peter Thiele, RIAS Berlin, Kufsteiner Strasse 69, 1 Berlin 62, Germany** . . . also if some of your record men want airplay on funny records, send them to my buddy **Felix Kneemüller**, same address . . . Hooray! **Caterina Valente** is making four new TV shows, and fella's the "Cat" is great! . . . Whatever happened to **Werner Mueller**, that very successful bandleader . . . Electrola has released an LP album of the Deutsche Schlager Parade originating from the German radio station, Europawelle Saar . . . there's "new life" in Liberty/UA record company in Munich headed by **Wim Schut**.

INTERNATIONAL HIT PARADE

JULY 29, 1972

ENGLAND'S TOP 10

1. **PUPPY LOVE**
DONNY OSMOND—MGM
2. **ROCK AND ROLL PART TWO**
GARY GLITTER—Bell
3. **SYLVIA'S MOTHER**
DR. HOOK AND THE MEDICINE SHOW—CBS
4. **CIRCLES**
NEW SEEKERS—Polydor
5. **I CAN SEE CLEARLY NOW**
JOHNNY NASH—CBS
6. **LITTLE WILLY**
THE SWEET—RCA
7. **BREAKING UP IS HARD TO DO**
PARTRIDGE FAMILY—Bell
8. **TAKE ME BAK 'OME**
SLADE—Polydor
9. **JOIN TOGETHER**
THE WHO—Track
10. **AMERICAN TRILOGY**
ELVIS PRESLEY—RCA

England

(Continued from page 42)

which finally brought the 90 minute show to a stomping close. **Purple's** British following is obviously far greater than their amount of radio exposure here indicates.

EMI Group Records Director **Len Wood** has signed a renewal of the company's deal with Tamla Motown after successful negotiations with Motown Vice President **Ralph Seltzer**. Wood also announced, this week, the appointment of former Managing Director for EMI Switzerland **George Alexander** as his assistant.

Radio Luxembourg d.j. **Kid Jensen** will tape interviews with the **Rolling Stones** after their final U.S. concert at Madison Square Garden on July 29, for inclusion in a special "208" program. **Rolling Stones** music will be heard for the entire length of the British services broadcasting period between 7:30 pm and 3:00 am on July 29-30. Following shortly in early August will be another of the station's 'live in concert' shows this time featuring British rock sensation **David Bowie**.

Wings Tour

Paul McCartney's Wings fly to the continent on July 9 for an extensive tour, taking in France, (including Paris, Olympia on July 19), Germany, Switzerland, Denmark, Finland, Sweden, Holland and Belgium. However, no further British dates have yet been announced. **Love Unlimited**, rapidly climbing the top 20 with "Walking In The Rain" on MCA, are due here on August 11 for a three-week ballroom tour. Probe's (ABC/Dunhill) **Three Dog Night** will also undertake several dates here as part of a European tour set for October. The band will open the tour, booked Bron's **Steve Barnett**, with an appearance at the Rainbow.

Mott the Hoople currently recording at Trident Studios under **David Bowie's** direction for the first album under a new record deal with CBS. **Murray Head**, (of Superstar fame) also now cuts for Columbia but chooses Olympic Studios to make his debut album as does another of the label's soloists **Bobby Whitlock**. Meanwhile Polydor's **New Seekers** are spending their time at Morgan cutting tracks for a new single and album.

Agent/manager **Terry King** has appointed promotion man **John Anderson** as general assistant coinciding with the launch of his Kingdom label. First releases are set with President Records distributing for July 21—"Honey Conny" by **Oscar Harris** and the All Stars and **Lennon McCartney's** "For No One" by **Wayne Gibson**.

JULY 29, 1972

GERMANY'S TOP 10

1. **MICHAELA**
BATA ILLIC—Polydor
2. **BEAUTIFUL SUNDAY**
DANIEL BOONE—Bellaphon
3. **METAL GURU**
T. REX—Ariola
4. **ES FAHRT EIN ZUG NACH NIRGENDWO**
CHRISTIAN ANDERS—Columbia/EMI
5. **LITTLE WILLY**
THE SWEET—RCA Victor
6. **SAMSON & DELILAH**
MIDDLE OF THE ROAD—RCA Victor
7. **DON'T GO DOWN TO RENO**
TONY CHRISTIE—MCA
8. **HELLO-A**
MOUTH & MacNEAL—Philips
9. **SONG SUNG BLUE**
NEIL DIAMOND—Uni/Phonogram
10. **AMERICAN PIE**
DON McLEAN—LI/United Artists

Courtesy of:
MUSIKMARKT & AUTOMATENMARKT
Compiled by: Paul Siegel

JULY 29, 1972

FRANCE'S TOP 10

1. **TROP BELLE POUR RESTER SEULE**
RINGO WILLY CAT—Carrere
2. **LA MUSICA**
PATRICK JUVET—Barclay
3. **VIENS A LA MAISON, Y'A LE PRINTEMPS**
CLAUDE FRANCOIS—Fleche
4. **BONSOIR CLARA**
MICHEL SARDOU—Philips
5. **KISS ME**
C. JEROME—Disc'Az
6. **JE VOUDRAIS DORMIR PRES DE TOI**
FREDERIC FRANCOIS—Vogue
7. **L'AMOUR EST ROI**
P. GROSCOLAS—Discodis
8. **FREEDOM**
MAC AND KATIE K'ISSOON—Carrere
9. **UNE BELLE HISTOIRE**
MICHEL FUGAIN—CBS
10. **OH BASE WHAT WOULD YOU SAY**
H. SMITH—Pathé Marconi

Courtesy of:
EUROPE No. 1, PARIS
Program Director: Pierre Delanoë

En Mexico

(Continued from page 41)

uestran los muchos hits acumulados por su elenco.

Y por último, Capitol; con un futuro muy halagador. Es todo un hecho, que estrenan casa nueva el próximo año, a lo cual agregarán, mayor presupuesto en todos sus departamentos, implantando también los nuevos estudios de grabación. Y recién se puede decir, que cobra forma la filial en México, de esa poderosa matriz que es la EMI de Inglaterra. La Preside **John Bush**, y la complementan **Fernando Hernandez** en la Gerencia Administrativa, y **Jorge Alberto Riancho** en Publicidad.

Rex, y la recientemente creada Gas, con muchos proyectos y ambiciones. Sus estudios en plena construcción, y estarán funcionando a comienzos del 73. Su Presidente, arquitecto de profesión, pero disquero de corazón, **Luis Arturo Gil**, apoy-

JULY 29, 1972

MIDDLE EUROPE TOP 10 DJ ORGANIZATION

1. **LET'S DANCE**
THE CATS—Columbia/EMI
2. **A TRAIN RIDES TO NOWHERE**
CHRISTIAN ANDERS—Columbia/EMI
3. **SONG SUNG BLUE**
NEIL DIAMOND—Philips/UNI
4. **WHERE ARE YOU?**
PETER MAFFAY—Telefunken
5. **LITTLE WILLY**
THE SWEET—RCA
6. **TODAYS A TOMORROW**
GIORGIO—Hansa
7. **IT'S NICE TO BE WITH YOU**
MICHAEL HOLM—Ariola
8. **THE MOST BEAUTIFUL THINGS IN LIFE**
ADAM & EVE—Columbia/EMI
9. **METAL GURU**
T. REX—Ariola
10. **VIVA ESPANA**
IMCA MARINO—Columbia/EMI

Courtesy of:
DDO DJ ORG.
President—Klaus Quirini

'Game' Award Winner

■ LONDON — "Simple Game," composed by Mike Pinder of the Moody Blues, has received Great Britain's coveted Ivor Novello Award as Song of the Year. The honor is presented annually by the Music Publishers Association.

The song, an international hit by The Four Tops, is published by the Sparta Florida Music Group, here, and Kenwood Music (BMI) in the United States. Both are divisions of Jeffrey S. Kruger's Ember Records organization.

ado en la Gerencia General-**REX-Jorge Acosta**; y **-GAS-Guillermo Acosta**; tienen en la Publicidad a **Edmundo Pedroza**.

La industria disquera en México crece; y con la inusitada fuerza que va, solo se puede esperar, que esta etapa transitoria de adelantos se convierta en realidades.

BBC RADIO 2

has vacancies for

PRODUCERS

on short-term contract for periods of six months to one year in the first instance. Applicants should have a wide and up-to-date knowledge of the commercial gramophone companies' catalogues, and direct experience in the field of popular music. The scope of this music ranges from The New Seekers to Franz Lehar. They should also be familiar with the world of entertainment; and be able to originate ideas, and to write scripts and continuity material. Practical experience of studio production would be a valuable asset. The ability to organise an office efficiently is essential. Based: Central London.

Salary would start at £2997 p.a. plus £180 non-day working allowance. Write or telephone now for application form (enclosing addressed foolscap envelope and quoting reference 72.G.279 R.W.) to Appointments Dept., BBC, London W1A 1AA Tel. 01-580 4468 Ext. 4619.

Mogull

(Continued from page 6)

ber. The other three albums came to Mogull through a variety of channels, ones he has learned to trust over the years as an a&r man. Bob Ruzika came from Howie Richmond, the publisher. We've concentrated all our efforts so far on Ruzika up in Canada where his first record artist who will gradually seep into America from Canada. From an economic standpoint we'll get off the hook on Ruzika at least in Canada, and the rest of the world, including the U.S., will be the gravy."

Danny O'Keefe comes from Cotillion, where he had one album out. "Ahmet thought the chemistry between Ron DeBlasio and myself and Danny would be excellent, so he suggested we take him to Signpost. When Ron and I heard the first album, and the tapes of the incomplete second album we both went crazy. That's the kind of artist you look for when you're starting a record company. We're really proud of him."

Bones, the last record of Signpost's first five, was the first group Mogull signed when he started his label. "All the ingredients were right," Mogull said. "Richard Perry brought them to us, produced the record. I'm a huge fan of his. Skip Taylor is their manager." Taylor's father and Mogull were songpluggers together 20 years ago, and Mogull especially trusts past associations. "Besides that, when we went to see them I thought for a rock & roll band they had exceptionally good songs, they wrote well and performed well."

Future releases for Signpost include albums by Silverhead, a group from England that Rice and Webber had a hand in; Skip Battin from the Byrds; Kajanus Pickett, whom Mogull acquired from Laurence Myers in England; Uncle Dog, who were brought to Mogull by Lionel Conway; Dee Ervin was brought in by Signpost's a&r man Eric Malamud; and Steve Tilston, whom Mogull acquired from Nat Joseph of Transatlantic Records in England.

Signpost is the second time around for Mogull with a small record company. Tetragrammaton was the first, a small company that burned brightly about three years ago. He knows the mistakes that were made there and then, and its clear they won't be made again. "What happened at Tetragrammaton," RW asked, "that isn't happening here?"

"Here I'm the boss," Mogull said flatly. "In fact one of the things that bothers me is when I get blamed for Tetragramma-

ton's debacle. When we started Tetragrammaton it was mine to play with, because all the other principals in the Campbell-Silvers-Cosby Corporation were busily involved in motion pictures and television. Well, while they were involved with motion pictures and television the first record I bought for Tetragrammaton was "Hush" by the Deep Purple, which sold over 800,000. Not only did the single sell 800,000 but the deal provided that the Deep Purple had to deliver two albums a year for five years for \$2,000 per album. So the first single got us off the hook for five years worth of albums."

Mogull's second and third deals, Biff Rose and Rheta Hughes, both had records that sold well. Rose's album at 90 thousand, and Hughes' single at about 150 thousand.

"However," continued Mogull with a touch of humor only hindsight can provide, "during that interval the record company suddenly became the hottest, most talked about little record company in America and the various principals of the Campbell Silvers Cosby Corporation decided all the excitement was in the record company. So everybody became a record man. "Another thing that happened," Mogull said, "was that someone got turned on to youth." We had about six or seven young 21, 22-year olds who suddenly became the ears of the company because I was the old man, and what did I know about what was happening today? We had these 21-year olds who were one week out of being a maitre de at a restaurant or a shoe salesman, and I'm not kidding there, that's where they came from, but they had a lot of long hair and that meant they knew what the public wanted in the record business, so suddenly instead of me making the creative decisions this guy who's two weeks out of the shoe business is signing three acts, and the guy from the restaurant is signing two acts, and on and on.

"And I'll tell you something about that," he said. "It used to be that I lived in an apartment house in New York that had a lot of teenagers. And whenever I would make a record I'd bring it home and I'd call all the teenagers together and I'd play them my acetate and I'd ask their opinion.

They had the most incredible 100 per cent batting average. They were wrong every time. They were never right. Kids like what they hear enough. If you pound it into their head long enough chances are they will dig it. And the shoe sales-

man and the maitre de were only a couple years removed from that class. The longer hair the more credibility they had as record men. Well, stop and think for a minute about who the great record men are in the world, ok? In my opinion, the great record men are Ahmet Ertegun, who not only doesn't have long hair, he doesn't have any hair; Clive Davis: I would certainly not call him a long haired freak; Joe Smith and Mo Ostin: would you call them kids? Larry Utall. is he a kid; Jac Holzman? I don't think any of the names I've mentioned is under 35, in fact I'm being charitable with some of them. Chris Blackwell, Jerry Wexler: long haired kids? Jay Lasker? Now conversely, tell me who the great record men are who are kids? I can't think of one. I think that one of the terrible things that happened to the record business is that guys my age panicked when the youth revolution hit. We suddenly got frightened to death that all of us didn't really know what was good for the record business

Stones

(Continued from page 3)

"I called and got them out," he said, "and they're on their way." Cheers. The Group arrived at 12:30 am. and started playing at about 1:00 am. More cheers.

NARM Statement

(Continued from page 3)

operations, particularly those in major mass merchandise retail outlets, which have made records and tapes so easily accessible to the consumer market, do the entire industry a disservice.

NARM urges all suppliers to the industry to adopt policies which will permit the rack jobber to continue to operate profitably and to provide the unique services which are so important to both the industry and the consumers. The rack jobber cannot operate profitably unless he receives a functional discount adequate enough to permit him to perform his historical services to his customers.

NARM believes that every supplier to the industry should individually examine and adopt policies which will not undermine the effective and profitable operations of the rack jobber, and which will permit the rack jobber to continue as a legitimate and important part of the recorded music industry.

anymore, so everybody went out and hired house hippies, and suddenly you were surrounded by them. I mean there were young guys at Capitol, a group whom I thought were very good by the way, but if it wasn't the Grateful Dead or Quicksilver, or what ever, they not only didn't like it but they resented it. Like, why would you have this on the label? And this is not to put them down, but it's just that when you came right down to it, the great record men are still middle aged.

Amaret-MGM

(Continued from page 3)

According to Curb, Amaret will continue to operate as an autonomous subsidiary of MGM with Myers as President. MGM will administer and distribute the Amaret label, effective immediately.

The first month's schedule of releases includes an LP by Crow and singles by Judy Lynn, G.L. Bernell and Dian Hart, all current Amaret artists. Newly signed to the label is O.C.S., formerly Orange Colored Sky, whose new single is being rushed out to coincide with the group's current concert tour with Burt Bacharach.

BYG-Columbia

(Continued from page 3)

BYG has grown to where they now have offices, studios and a manufacturing plant in Trocyen-Multien, fifty miles outside Paris.

BYG has an extensive catalogue including works by Rod Stewart, The Animals, Jimmy Page, Julie Driscoll, The Yardbirds and Sonny Boy Williamson, among others. Columbia plans to debut BYG releases here in September.

KBBQ Sale

(Continued from page 3)

It was also revealed that Johnny Darin will program the new operation. Darin was Program Director of KRLA taking that station from dismal ratings to number one in the L.A. market and the only station to top KHJ in the ratings since it first went "rock", for which he was nominated "Program Director of the Year" in 1971.

Price also announced the appointment of Lee Larsen as General Sales Manager. Larsen is Sales Manager of KHJ-AM and has been with the RKO General operation since KHJ first went "rock" in 1965.

Dialogue

(Continued from page 8)

RW: How do you get on with the people behind the desks?

Ram: Well, very, very well. I mean I always had a good relationship with Island Records and now we've moved over to RCA. I go in there about once a week, I know most of the people there, and I get on very well with them. I don't consider it a drag at all.

RW: How do you tackle the normal financial problems involved in running a band?

Ram: We spend a great amount of money on equipment, 3,000 pounds last month just on our p.a. We're always putting out vast sums of money, but we're earning a lot of money, although we always seem to spend as much as we earn. We get paid a good wage each week by our manager, Bill Shepherd, from Circle Agency, who looks after all that. However, we run ourselves and always have done. It's the policy of the group, if we don't want to play somewhere the manager can't say to us, "listen man you're playing at such and such a place," because we just won't do that. We make sure the concerts we choose to play are a success and usually he agrees with this choice.

RW: What is your motive—to convert people, make money, or just simply to entertain?

Ram: Well it's probably a bit of all three. I mean I don't do this gig for the money because there are certainly easier ways. I earned more money when I was in real estate in Australia, money was no problem to me ever. I've always loved music and playing I think is a spiritual thing, whether you have words with it or not.

Ram: Music itself I believe is a very spiritual force, that's why people are attracted to music in the world today. I mean everybody likes music virtually. They may disagree about the types of music they like but people like music because there's something mysterious in it and it makes you feel good whatever you particularly like. We like to try and set an example. "Convert" is a very dangerous word but we certainly try and turn people on by our example and by the things we sing about and by our life style itself. What we want to tell people is loving God is really a beautiful thing and it's not sort of like all the hang ups that the church used to have for kids. In other words we sort of feel that religion or spiritualness can be really a groove and singing about God and chanting his name and his praises is really fun, apart from getting you high, it's really enjoyable. When people come to our gigs many of them really don't want to do it but they start chanting with us and you can just see it by the expressions on their faces and I suppose this entertains them. I also get a lot of correspondence about our gigs so there's a feed-back of what people are thinking and it's amazing the influence we do have, which I would like to think is a good influence because people are taking life a bit more seriously and they're asking themselves what life is all about, what's the point of us being on this planet, what are we trying to do to each other and things like this.

RW: How do more conventional "believers" react to it all?

Ram: Very well. Last night, the priest came up to me and he said "what do you sing about," and I said "the same thing you sing about when you have your services." He said, "oh Jesus, the Holy Virgin and the Holy Ghost," and we sang a lot of songs concerning that. A couple of weeks ago we were playing at an Indian temple and their religion slants slightly differently, although the message is exactly the same. However, we had to slant it a bit more towards that aspect so we didn't sing so much about Jesus, so we find the way to speak to people. It's no use speaking to them in a "language" that they don't understand.

RW: Do you find recording as easy?

Ram: No. it's much harder. We've always had certain problems doing this. On the last album one side is live from University gigs and the other side's studio tracks. I think it's much more successful, it's sounding more like Quintessence, but we're still after that live Quintessence sound under studio conditions. We're still experimenting.

RW: Why did you change from Island to RCA?

Ram: Well Island didn't have much distribution worldwide and the companies they wanted us to sign up with in America, we didn't really agree on. We were very happy in this country because their promotion and distribution is very good, but RCA is very, very strong worldwide. Additionally, we thought it time for a change. People get a bit stale being with each other for a couple of years. It was just a general vibe and we got a very

good offer from RCA, they wanted us very much. They made this offer and we negotiated with Island and it was just a sort of business arrangement. We're very pleased to be with RCA.

RW: In what particular territory are you most successful?

Ram: We've sold 25,000 copies of our current album in England, about 10,000 in Germany, the rest of Europe and Australia. We haven't been released in America yet, that's the tragic thing, only through the underground. Several of our records are in the shops and we get a lot of FM play. We're known in underground circles but we haven't been released and this was the point of aggravation with Island. This album will come out to coincide with our Carnegie Hall concert which is in September.

RW: What other plans are there to tour other countries?

Ram: Well after New York we will cover most major cities in the States and this will be tied in with Japan and Australia, so it should be quite a busy end of the year for us.

RW: How do you feel about the present heavy involvement of drugs in music. Does it mix with what you're doing?

Ram: Well, you know I started with drugs about 10 years ago, much before it became in vogue and then it gradually sort of died out of my life as I got involved with my spiritual adviser, who really doesn't, as most spiritual advisers, let their devotees take drugs at all. He came down very heavily on that, so I had to give it up. I therefore had to find other ways to give me the high. This is what the problem of America is, I mean what the youth of America seems to be going through, because everybody in the world digs getting high. It's a wonderful feeling to get high, but I feel a lot higher now that I've stopped taking drugs. All the other devotees who are with us, and there are quite a number of them, have experienced the same thing. We don't have to rely on anything now except our chanting and meditating and they're the two ways of really feeling good and feeling free.

RW: How do you feel about singles, taking a look at the current chart?

Ram: Well the singles market is ridiculous, most of it is absolutely ridiculous, I can't believe it. The album market is different, I think there are a lot of fantastically good bands, but it's amazing how so many bad records get in the top 10 and I don't really know, why they get in the top 10, I don't know whether it's public taste or whether it's because they're hyped or bought or what. It strikes me as a very bizarre thing, to see certain records that are atrocious on all levels, in the charts, and other records have a lot going for them, not in the charts. But on the other hand records are a product, it really is, people talk of it in terms of numbers, how many units you sell. It's got nothing to do with music.

RW: Have you ever had singles released?

Ram: We've had a couple of singles. They didn't do very well because we've never had much air time and we seem in the album market basically, but we may release a single off the album. The last one was "Sweet Jesus," recorded specifically for single release. The only way of selling singles, I'm convinced, is to get airplay, and often like the B.B.C. says "Quintessence, forget it!" I mean that's exactly what they say, "Quintessence, forget it!" However, you can't force someone, I mean if someone doesn't like meat, you can't make them eat meat, you know. I mean if they don't like us, they don't like us. All I hope is that they'll look at us unprejudicedly and one day hear us and not hear the name and they'll find themselves really getting off and they'll think, wow that's Quintessence, let's play them. We can't hype them into it. We've never hyped the band; it's been done by word of mouth basically, and we're gonna have to wait a little bit for them to get turned on I think. I'm patient, I mean I'm not hostile about it, if they don't want to play us fine. I mean I'd rather play to people who dig us and we'll go out and play to audiences and we won't make singles, fine, we won't make singles. Maybe America will be different, there are more radio stations anyway. I mean the B.B.C. is so close and tight and like the taste is atrocious anyhow, so I don't care.

RW: How do you see your future?

Ram: Well things seem to be accelerating. We had 15 gigs in the last 18 days and each one seems to be a little bigger, each venue. We did the Albert Hall last December and Norwich Cathedral. Now we're doing more cathedrals round Europe, we're about to crack Japan, we're about to crack America. In Germany now, we're going down enormously there, and I think we'll be one of the biggest English bands in Germany within six months. I believe that because we just seem to be the right band at the right time.

NASHVILLE REPORT

By RED O'DONNELL



Red O'Donnell

■ **Rumortism**—Tom Jones is going to cut an all country LP (his first)? He'll use some tunes written by Nashville writers—but the sessions, because of Tom's tight schedule, will be on the West Coast . . . Talk in NARAS' executive suite is that the annual Grammys may be aired on Saturday night? . . . if so the Grand Ole Opry House is out as an origination point . . . Lloyd Green shifting from Chart to Monument? . . . Billy Walker decided to stick with MGM, although he is the first to admit he had a notion or three about leaving.

Jerry Byrd recording an LP of Aloha-type tunes (what else) in Hawaii. Friends say he may establish a residence there? . . . Jerry likes the lei of the land (ugh) . . . Roger Miller sessioned in Atlanta with former Memphian producer Chips Moman calling the shots . . . Jeannie Seely is downright unorthodox. The Decca artist celebrated a birthday by hosting a surprise party for her husband Hank Cochran . . . Throw Mama from the houseboat a kiss. Writer Curley Putman and wife Bernice co-hosted a luau which climaxed with all guests getting tossed into the pool—including Bobby Bare almost bare.

Archie Campbell was one of the judges at the recent "Miss Nude America" contest. "When they offered me the assignment," says Arch, "I studied for almost 20 seconds before accepting." Archie is in Cincinnati this week playing in a pro-celebrity golf tournament for benefit of that city's St. George Hospital.

Del Reeves and wife Ellen are preparing to move to a 65-acre farm purchased in Hickman County (not too far from Minnie Pearl's birthplace in Grinders Switch, Tenn.) where he plans to raise Tennessee Walking Horses . . . "What's going to happen," predicts the elegant Ellen, "is that I'll wind up having to look after the horses while Del's on tour." . . . Well, that's equivoque for you.

Didja know that Jackie Peters, attractive better half of hit songwriter Ben Peters, was a baton twirler with Southern Mississippi College's famed Dixie Darlings, well known to football fans for their half-time shows?

Birthdaying: Roy Acuff Jr., Bobbie Gentry. Monday (July 31) marks eighth anniversary of Jim Reeves' death in a plane crash near here. Meanwhile Jim's RCA recordings continue to sell.

Chet Atkins and his wife Leona became grandparents for first time July 13 when an 8 lb. 2 oz. girl arrived at Queen Elizabeth Hospital in Barbados, West Indies for Dr. and Mrs. William (Bill) Russell. Mrs. Russell is the former Merle Atkins, only daughter of the Atkins. "The baby has blue eyes—like Lake Louise; like mine—and hair," says proud and excited grandpappy Chester B. Incidentally, Dr. Russell is a resident physician at the hospital where his daughter was born.

Another Archie Campbell item: He signed fine young guitarist Tommy Jones (Ovation) to a personal management contract and marked the occasion with a "cocktail party"—where only

Chappell/Nashville Signs Rory Bourke

■ NASHVILLE—Writer Rory Michael Bourke has been signed to a long-term exclusive Chappell contract by the firm's Nashville manager, Henry Hurt.

Well-known in Nashville both as a writer and former promotion man, Bourke had a recent chart record, "Patch It Up" with Elvis Presley. His songs have been recorded by many major artists including Sonny James, Sandy Posey, Anthony Armstrong Jones, David Arlen, Leona Hilliams, Anita Carter and Jean Shepard. Arthur Alexander has just cut Bourke's "A Simple Song Of Love".

Bourke was most recently National Sales and Promotion Director for Mercury Records' country product. Based in Nashville, he worked with such artists as Jerry Lee Lewis, Faron Young, and Tom T. Hall. Prior to this, Bourke served as national promotion man for Mercury in Chicago, eventually becoming product manager for Smash-Fontana in 1968.

Anderson to CBS

■ NASHVILLE—Norm Anderson has been appointed as manager of CBS Records Nashville Recording Studios according to Ron Bledsoe, Vice President Nashville Operations. Anderson succeeds Harold Hitt who had held the position for the past nine years.

Formerly With GRT

Anderson was formerly with GRT in their Midsouth Record Pressing Company where he was Division Controller and Office Manager. In this dual capacity he was responsible for a number of related administrative activities, and was also involved in the areas of Production Control and Customer Relations. He came to Nashville from Los Angeles where he was assistant controller and production coordinator for Dick Clark's American Bandstand and other Clark shows.

Country Music in Montreal

■ MONTREAL — J. Allan Slaight, part-owner and general manager of CFGM Radio in Ontario, Canada, has purchased CFOX Radio in Montreal, Quebec, and will switch the station's programming to full-time Country Music. The announcement was made at a press conference (13) which was attended by Officers and Directors of CMA who were in Montreal for their third quarterly board meeting.

CMA President, Bill Farr of Columbia Records, addressed the

delegation of the Canadian press and music industry, and congratulated Mr. Slaight and his associates. Montreal was the second largest market in North America which had no full-time Country Music Station.

Clearance for the purchase of the station was received only a few hours earlier from the Canadian Radio-Television Commission. Gordon Sinclair, manager of the Montreal station, will retain 10% interest in the station.

milk, ginger ale and soda pop were served . . . The non-alcoholic angle was a concession to the honored guest. Tommy is only 17 and neither drinks nor smokes—but picks so well that premier picker Chet Atkins predicts he'll be the next big instrumentalist star.

By the way, Bob Barkwell who is managing Archie Campbell Enterprises, was once the personal manager of such prominent

(Continued on page 48)

COUNTRY PICKS OF THE WEEK

SINGLE LINDA GAIL LEWIS, "SMILE, SOMEBODY LOVES YOU," (Full Swing, ASCAP). Producer Roy Dea came up with a chart topper on the Killer's younger sister. Linda Gail has done several things with Jerry Lee but this is her first biggie as a solo act, and she sounds great. A winner! Mercury 73316.



SLEEPER NORRO WILSON, "LITTLE OLD LADY," (TRO/Devon, BMI). This record is one of the most refreshing novelties on the market today. Lyric is original and entertaining and the production and vocal performance are exceptional. RCA 74-0762.



ALBUM "SO MUCH LOVE," ANITA CARTER. One of the most beautifully over-produced albums now available. There is presently no single working from this elpee but the "There's So Much Love Left Over" cut is a top contender. Anita sings the ballad with only Red Lane's guitar for accompaniment. Finest vocal work going. Capitol 11085.





COUNTRY HOT LINE

By MARIE RATLIFF and CHUCK NEESE

Station Check List

WWL, New Orleans (C. Douglas)	WWSL, Wilmington (Bill Mack)
WUBE, Cincinnati (Jack Reno)	WBAP, Ft. Worth (Art Davis)
KLAC, Los Angeles (C. Schreiber)	WAME, Charlotte (Edd Robinson)
WCMS, Norfolk (Earle Faulk)	KFDI, Wichita (Don Powell)
WEXL, Detroit (Bill Mann)	KHEY, El Paso (Bob Young)
WHO, Des Moines (Billy Cole)	WINN, Louisville (Jack Braun)
WQYK, Tampa (Bob Hudson)	KRAK, Sacramento (Jay Hoffer)
WPOR, Portland (Tom Star)	KENR, Houston (Bruce Nelson)
WMGS, Toledo (Jerry Kiefer)	WKDA, Nashville (Joe Lawless)
WENO, Nashville (Johnny K.)	KLAK, Denver (Con Schader)
WXCL, Peoria (Lee Ranson)	WHYD, Columbus (Jimmy Deer)
KWMT, Fort Dodge (Dale Eichor)	KOOO, Omaha (Len Sollars)

■ NASHVILLE—Connie's heaviest ever? We're speaking of Connie Smith's "If It Ain't Love," it's the pick at WQYK, WINN, KHEY, WBAP, WHYD, WMGS and KLAK; hot at WENO, KWMT, WKDA, WHO and WUBE. You read it first in the Hotline—as we predicted, Ronnie Sessions has a smash! Top play reported this week at KENR, KFDI, WKDA, WHO, WENO, and WQYK.

There's no stopping Jerry Wallace; just make room at the top of your charts! He's definitely no longer in the "sleeper" category since "To Get To You." Conway Twitty and Loretta Lynn, on separate outings this time, in a wild dash for the Top Ten! Warren Smith angling for a comeback in a big way with "I Don't Believe I'll Fall In Love Today." Heavy requests at WKDA, WUBE and KHEY.

After numerous country covers on pop songs, we've finally got a pop cover on the Bob Luman country hit! Sonny & Cher's version of "When You Say Love" is getting country play too and may make the song happen all over again! Justin Tubb set to re-enter the record market after a few years' absence from the scene. His "Travlin' Singin' Man" on Cutlass cutting a wide swath at KFDI, KWMT and WKDA. Though "Monkey That Became President" is very strong, there's a growing alignment to the other side of Tom T. Hall's Mercury disk. "She Gave Her Heart to Jethro" getting strong response at WKDA and WWSL. Looks like a left-fielder for Wild Bill Emerson's "Harlan County" on Ace Of Hearts. It's picking up good action at WINN, KOOO and WWSL. Get set for a flood of requests on Linda Gail Lewis' "Smile, Somebody Loves You," just out on Mercury. A hit sound!!

Jethro Burns, surviving half of the Homer & Jethro comedy team, is soloing it on RCA. His initial "Dolly Parton Is Sweet On Me" happening at WENO, WPOR, and WBAP. Keep an eye out for some talented new faces on the scene: The Country Cavaleers' "Stop In The Name of Love" spinning at WKDA and WWSL; Joe Bee's "Trip To Moscow" swarming at WPOR and WENO; Gene Brown's "Booger Bottom Love In" starting at WHYD; Murry Kellum's "Hiyo Leon" and Pat McKinney's "Jersey 33" twin picks at WENO; and George E. Brooks' "Ain't No Big Thing" on Paula is #37 at WUBE.

KRAK's V-P Jay Hoffer is also the newly elected vice president of the Sacramento Conventicn & Visitors Bureau! Fantastic response reported at WWSL on a Canadian import. Distributed by Polydor, Frank Mills' "Love Me Love Me Love" on Sunflower running away with phone requests in the Wilmington area.



COUNTRY SINGLE REVIEWS

MAC DAVIS—Columbia 4-45618

BABY, DON'T GET HOOKED ON ME
(Screen Gems- Columbia/Songpainter, BMI)

Muscle Shoals' Rick Hall produced Mac's left field assault on the country market. Promo people usually discourage A&R staffers when they consider releasing a lyric like this but the friends and neighbors are digging it. Definite country chart topper.

MEL TILLIS—MGM K14418

I AIN'T NEVER (Cedarwood, BMI)

Here's a remake of the Webb Pierce hit of a decade ago. Mel wrote the tune and does a fine vocalizing job.

BOB McDILL—JMI 4

SUGAR CANE (Jack Music, BMI)

Hip country feel with a great set of lyrics. The tune takes you to a country fair strip show.

BOBBY PENN—50 States 8

SUNSHINE LADY (Hilltop Acres, ASCAP)

PROMISE HER ANYTHING (Hilltop Acres, ASCAP)

Bobby is the happiest boy in the whole USA, his sweetheart makes life bearable. Predictable lyric.

MURRY KELLUM—Epic 5-10899

HIYO, LEON (Blue Crest, BMI)

Highly reminiscent of the "Long Tall Texan." Novelty is a Dallas Frazier composition that will get plenty of radio exposure.

JEAN SHEPARD—Capitol 3395

JUST LIKE WALKIN' IN THE SUNSHINE (Central Songs, BMI)

CANDELIGHTED WORLD (Tree, BMI)

Another one of those happy love songs that seem to be so popular lately. Airplay should be heavy initially.

DOLLY PARTON—RCA 740757

WASHDAY BLUES (Owepar, BMI)

JUST AS GOOD AS GONE (Owepar, BMI)

Here's a twist: A Porter Wagoner song for Dolly's "plug side" bid. Story of a rural homemaker trying to shake the everyday routine.

ROY DRUSKY—Mercury 73314

THE LAST TIME I CALLED SOMEBODY DARLIN' (Hill & Range, BMI)

Best material for the country crooner in a while. Beautiful medium tempo Dalls Frazier-Doodles Owens song. Recommended.

ALICE CREECH—Target T13-0152

BORN A WOMAN (Painted Desert, BMI)

Rerun of the Martha Sharp penned Sandy Posey hit of several years back. Alice's rendition is a modern country cut.

DON THOMSON—Boyd 626B-6086

I'M A GOOD TIME CHARLIE (Lovebug, BMI)

ROMANCE CAN DIE AT BREAKFAST (Lovebug, BMI)

Hard country rinky tink thing from the Oklahoma City label. Don carries a strong monotone to a prophetic conclusion.

Mega Signs Julie Rogers

■ NASHVILLE—Julie Rogers, top-rated British singer, will be presented in the United States by Mega Records, under the terms of a newly-concluded agreement with her label, Ember. Scheduled initially is a single, "Where Do You Go?" with an album to follow soon.

BOBBY GALLOWAY
"TROUBLIN' MY MIND"

Delta #1031

BERNIE STEVENS
"I WAS BORN FOR YOU"

Delta #1032

JIM GALLOWAY
"PLEASE LOVE ME"

Delta #1030

Radio Stations Send Charts &
for D. J. Copies, write:
DELTA RECORDS
807 17th Avenue South
Nashville, Tenn. 37203

NASHVILLE REPORT

(Continued from page 46)

pro athletes as Deacon Jones (football) and Maury Wills (baseball).

Jimmy (Kid Cuz'n) West has a neighbor whose son is taking guitar lessons. The kid's father describes the period just prior to the lessons as "the calm before the strum" (Ugh-ugh). Philosopher Jim Pelton's observation: "Years ago longhair music was symphony; now it's acid rock."

Ray Price will be in Nashville this week to tape an appearance on Bill Anderson's TV syndie and sign a booking deal with Hubie Long's talent agency, managed by Dick Blake while Hubie is on the ailing list. Billy Walker's new MGM LP is titled "Billy Walker—Live." "Well," Billy coyly comments, "they couldn't very well call it 'Billy Walker—Dead.'"

Opry guru Roy Acuff's comment on moving (in 1974) from old auditorium downtown to new Opry House at Opryland USA—"It's going to be a good move. The old place is hot and out of date. We've outgrown it. I think most of us old-timers are tired of it, personally, I'm not going to miss the old tabernacle a bit." Ronnie Dove set for 10-day booking at Harrah's Lake Tahoe, starting Aug. 10 . . . Carl Smith pulled double-duty Sunday (23) at Maynardsville, Tenn. (his hometown) Quarter Horse Show. He was the singing grand marshal and rode in the cutting horse class.

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

JULY 29, 1972

A SEED BEFORE THE ROSE MGB Prod. (Terrace, ASCAP)	13	LET'S ALL GO DOWN TO THE RIVER Billy Sherrill (Altam, BMI)	16
A WHOLE LOT OF SOMETHIN' (Blue Book, BMI)	40	LISTEN TO A COUNTRY SONG Glenn Sutton (Jasperville, ASCAP)	6
ALABAMA WILD MAN Chet Atkins & Jerry Reed (Vector, BMI)	34	LOVELY WEEKENDS Jerry Kennedy (Knox, BMI)	15
AIN'T IT ALL WORTH LIVING FOR Glaser Prod. (Milene, ASCAP)	29	LOOKING BACK TO SEE (Dandelion, BMI)	51
ALWAYS ON MY MIND Owen Bradley (Press/Rose Bridge, BMI)	67	LOVE IS A GOOD THING Billy Sherrill (Jack & Bill, ASCAP)	18
ASHES OF LOVE Riverton Prod. (Acuff-Rose, BMI)	14	LOVING YOU COULD NEVER BE BETTER Billy Sherrill (Altam, BMI)	5
BEAUTIFUL PEOPLE Jerry Bradley (Ishmael/Coors, BMI)	72	MADE IN JAPAN (Blue Book, BMI)	44
BIG BLUE DIAMOND (Fort Knox, BMI)	31	MISSING YOU Atkins & Ferguson (Valley, BMI)	65
BLESS YOUR HEART Earl Ball (Buckhorn, BMI)	12	MY HEART HAS A MIND OF ITS OWN (Screen Gems-Columbia/Mandan, BMI)	10
BORROWED ANGEL Joe Deaton (Levisa, BMI)	4	NEVER BEEN TO SPAIN Larry Henley (Lady Jane, BMI)	66
DADDY DON'T YOU WALK Wes Farrell (Jewel, ASCAP)	57	OLD FASHIONED LOVE SONG Moore & Anthony (Almo, ASCAP)	49
DAILY SATISFIED Tommy Allsup (Tree, BMI)	58	100 LBS. OF CLAY Dyson & Heard (Gil, BMI)	59
DELTA DAWN Billy Sherrill (UA/Big Ax, ASCAP)	1	ONE WOMAN'S TRASH Bill Walker (Tree, BMI)	30
ELEVEN ROSES Jim Vienneau (Hank Williams, Jr., BMI)	52	PRIDE Owen Bradley (Cedarwood, BMI)	53
EVERYTHING I OWN Pete Drake (Screen Gems/Columbia, BMI)	71	QUEEN OF MY HEART Chip Young (Combine, BMI)	70
EYES OF A CHILD Tommy Allsup (Buzz Cason, ASCAP)	58	RAIN FALLING ON ME Jerry Bradley (Husky, BMI)	45
GONE Don Costa (Anne-Rachel/Best Way/Venomous, ASCAP)	42	RAIN, RAIN Jim Vienneau (Acoustic, BMI)	74
HAPPIEST GIRL IN THE WHOLE U.S.A. Stan Saver (Prima-Donna, BMI)	26	REACH OUT YOUR HAND Billy Sherrill (Algee/Altam, BMI)	3
HERE I AM AGAIN Owen Bradley (Evil Eye, BMI)	22	SIX PACK OF TROUBLE (Song City, BMI)	73
I CAN'T STOP LOVING YOU Owen Bradley (Acuff-Rose, BMI)	50	SOFT, SWEET & WARM Billy Sherrill (Algee, BMI)	11
I HOPE YOU'RE HAVING BETTER LUCK THAN ME Owen Bradley (Contention, SESAC)	54	SOMETHING TO CALL MINE Glenn Sutton (Jack & Bill, ASCAP)	63
IF I HAD A HAMMER Larry Butler (TRO/Ludlow, BMI)	33	SPREAD IT AROUND Bill Rice (Jack & Bill, ASCAP)	60
IF IT AIN'T LOVE Bob Ferguson (Blue Crest, BMI)	62	STONIN' AROUND Joe Allison (Cedarwood/Sawgrass, BMI)	37
IF YOU TOUCH ME Norris Wilson (Algee/AI Gallico, BMI)	28	STRIPED CIRCLES Little Richie Johnson (A.H.M.C./LeGarde, BMI)	64
IF YOU LEAVE ME TONIGHT, I'LL CRY Joe E. Johnson (Leads, ASCAP)	41	SWEET DREAM WOMAN Ronny Light (Blackwood/Rack Road, BMI)	8
I'M GONNA BE A SWINGER Owen Bradley (Brandywine, ASCAP)	75	THAT CERTAIN ONE Glenn Sutton (House of Cash, BMI)	39
I'M GONNA KNOCK ON YOUR DOOR Ron Chancey (Anne-Rachel, ASCAP)	20	THAT'LL BE THE DAY Earl Ball (Nor-Va-Jak, BMI)	38
I'M ONLY A WOMAN Jerry Bradley (Shelby Singleton, BMI)	48	THAT'S WHY I LOVE YOU LIKE I DO Kello Hurston (Beechwood, BMI)	21
I'M IN LOVE (Blue Book, BMI)	55	THE CEREMONY Billy Sherrill (Algee, BMI)	32
I'M SO LONESOME I COULD CRY Fred Foster (Fred Rose, BMI)	43	THE FIRST TIME FOR US Hilltop Productions (Cedarwood, BMI)	61
IT MEANT NOTHING TO ME Danny Davis (Green Apple/Sunbeam, BMI)	68	THE MONKEY THAT BECAME PRESIDENT Jerry Kennedy (Hallnote, BMI)	27
IT TAKES YOU Glenn Sutton (Jack & Bill, ASCAP)	25	THE ROADMASTER Billy Sherrill (Young World/Central Star, BMI)	24
IT'S GONNA TAKE A LITTLE BIT LONGER Jack Clement (Pi-Gem, BMI)	2	THERE'S A PARTY GOIN' ON Billy Sherrill (Algee/Flagship, BMI)	19
I'VE FOUND SOMEONE OF MY OWN Walter Haynes (Mango/Run-A-Muck, BMI)	9	THIS LITTLE GIRL OF MINE Jerry Kennedy (Dixie Jane/Court of Kings, BMI)	46
I'VE GOT TO HAVE YOU Jim Malloy (Buckhorn, BMI)	17	WHEN THE SNOW IS ON THE ROSES George Richey (Miller, ASCAP)	47
I WANT YOU Glenn Sutton (Green Grass, BMI)	35	WHY DON'T WE GO SOMEWHERE AND LOVE Billy Sherrill (House of Gold, BMI)	36
KATE Larry Butler (Mariposa, BMI)	23	WHISKEY RIVER Jerry Bradley (Willie Nelson, BMI)	56
		WOMAN (SENSUOUS WOMAN) Westley Rose (Acoustic, BMI)	7
		YOU'VE GOTTA CRY GIRL Jerry Kennedy (Six Days, BMI)	69



THE COUNTRY ALBUM CHART

JULY 29, 1972

THIS WK.	LAST WK.		WKS. ON CHART
1	3	THAT'S WHY I LOVE YOU LIKE I DO SONNY JAMES—Capitol 11067	8
2	2	THIS IS JERRY WALLACE—Decca 75294	16
3	1	THE BEST OF CHARLEY PRIDE, VOL. 2—RCA LSP 4082	18
4	5	THE REAL McCOY CHARLIE McCOY—Monument 31329	16
5	4	THE KILLER ROCKS ON JERRY LEE LEWIS—Mercury 1-637	13
6	6	A THING CALLED LOVE JOHNNY CASH—Columbia 31332	14
7	8	HANK WILLIAMS, JR. GREATEST HITS, VOL. 2—MGM 4822	7
8	12	BEST OF JERRY REED—RCA 4729	6
9	11	SOMEONE TO GIVE MY LOVE TO JOHNNY PAYCHECK—Epic 31449	8
10	10	GEORGE JONES—Epic 31321	9
11	7	BUCK OWENS LIVE AT THE NUGGET—Capitol 11039	13
12	18	BLESS YOUR HEART FREDDIE HART—Capitol 11073	4
13	13	SINGS FOR ALL THE LONELY WOMEN IN THE WORLD BILL ANDERSON—Decca 75344	7
14	22	TO GET TO YOU JERRY WALLACE—Decca 75349	4
15	9	CRY LYNN ANDERSON—Columbia 31316	17
16	17	GOD BLESS AMERICA AGAIN LORETTA LYNN—Decca 75351	5
17	21	CONWAY TWITTY'S GREATEST HITS, VOL. 1—Decca 7-5252	4
18	19	THE ORIGINAL TRAVELING MAN DAVE DUDLEY—Mercury 61365	8
19	20	WHAT AM I GONNA DO BOBBY BARE—Mercury 61363	8
20	23	ASHES OF LOVE DICKEY LEE—RCA 4715	9
21	28	THE HAPPIEST GIRL IN THE WHOLE USA DONNA FARGO—Dot 26000	2
22	14	SOMETHING OLD, SOMETHING NEW SAMMI SMITH—Mega 31-1011	11
23	16	THE DAY THAT LOVE WALKED IN DAVID HOUSTON—Epic 31385	12
24	24	MY HEART HAS A MIND OF ITS OWN SUSAN RAYE—Capitol 11055	7
25	15	ONE'S ON THE WAY LORETTA LYNN—Decca 7-5334	18
26	32	BALLADS OF LOVE PORTER WAGONER—RCA 4734	5
27	35	THE KEY'S IN THE MAILBOX TONY BOOTH—Capitol 11076	3
28	25	LET ME TELL YOU ABOUT A SONG MERLE HAGGARD—Capitol 11067	18
29	26	BEDTIME STORY TAMMY WYNETTE—Epic 31385	17
30	33	MOUTH OF MISSISSIPPI JERRY CLOWER—Decca 75342	5
31	36	LIVE IN PERSON DANNY DAVIS—RCA 4720	3
32	27	ANNIE ANNE MURRAY—Capitol 11024	12
33	46	ELEVEN ROSES HANK WILLIAMS, JR.—MGM 4843	2
34	39	NEED YOU DAVID ROGERS—Columbia 313506	3
35	—	THE LONESOMEST LONESOME RAY PRICE—Columbia 31546	1
36	30	CHARLEY PRIDE SINGS HEART SONGS—RCA 4617	36
37	54	CAB DRIVER HANK THOMPSON—Dot 25996	2
38	29	INNERVIEW STATLER BROTHERS—Mercury 61359	19
39	31	MY HANG UP IS YOU FREDDIE HART—Capitol ST 11011	22
40	45	SAY SOMETHING NICE TO SARAH ERNEST TUBB—Decca 7-5345	3
41	43	SKEETER SINGS DOLLY SKEETER DAVIS—RCA 4732	4
42	41	ON THE SOUTHBOUND LESTER FLATT & MAC WISEMAN—RCA 4688	5
43	51	THE OSBORNE BROS., SONNY & BOBBY—Decca 5256	2
44	37	ELEMENTARY DOCTOR WATSON DOC WATSON—Poppy 5703	5
45	34	AIN'T WE HAVIN' US A GOOD TIME CONNIE SMITH—RCA 4694	13
46	38	WE ALL GOT TOGETHER AND TOM T. HALL—Mercury 61362	15
47	40	I CAN'T SEE ME WITHOUT YOU CONWAY TWITTY—Decca 7-5335	18
48	50	SINCERELY KITTY WELLS—Decca 5350	3
49	—	IF I AIN'T LOVE CONNIE SMITH—RCA 4748	1
50	42	LEAD ME ON CONWAY TWITTY & LORETTA LYNN—Decca 75326	26
51	49	ME AND CHET CHET ATKINS & JERRY REED—RCA 4707	12
52	44	JUST PLAIN LONELY FERLIN HUSKY—Capitol 11069	5
53	60	ROY CLARK COUNTRY—Dot 25997	2
54	47	I'M ONLY A WOMAN DOTTIE WEST—RCA 4704	8
55	53	STREET FAIR MAGIC ORGAN—Ranwood 8092	11
56	52	SMELL THE FLOWERS JERRY REED—RCA 4660	18
57	48	LIVE BILLY WALKER—MGM 4789	9
58	—	BEST OF BUCK OWENS & SUSAN RAYE—Capitol 11084	1
59	57	BLUE CANADIAN ROCKIES MOMS & DADS—GNP Crescendo 2063	15
60	55	EASY LOVIN' FREDDIE HART—Capitol 838	44
61	58	SHE'S ALL I GOT JOHNNY PAYCHECK—Epic 31141	31
62	56	IT'S FOUR IN THE MORNING FARON YOUNG—Mercury 61359	29
63	—	WHY DON'T WE GO SOMEWHERE AND LOVE SANDY POSEY—Columbia 31594	1
64	61	BEST OF GEORGE JONES—RCA 4716	8
65	63	BORDER LORD KRIS KRISTOFFERSON—Monument 81302	19
66	59	GOOD HEARTED WOMAN WAYLON JENNINGS—RCA 4647	21
67	65	GIVE MYSELF A PARTY JEANNIE C. RILEY—MGM 4805	10
68	64	THE BIGGEST HITS OF SONNY JAMES—Capitol 11013	22
69	62	DETOURS FLOYD CRAMER—RCA 4676	13
70	68	FOR THE GOOD TIMES RAY PRICE—Columbia 39106	99
71	66	RANGER'S WALTZ MOMS & DADS—GNP Crescendo 2061	37
72	67	HOW CAN I UNLOVE YOU LYNN ANDERSON—Columbia 30925	38
73	71	LONELY PEOPLE EDDY ARNOLD—RCA 4718	10
74	69	I'M JUST ME CHARLEY PRIDE—RCA 4860	54
75	70	I'M A TRUCK RED SIMPSON—Capitol 881	26



THE COUNTRY SINGLES CHART

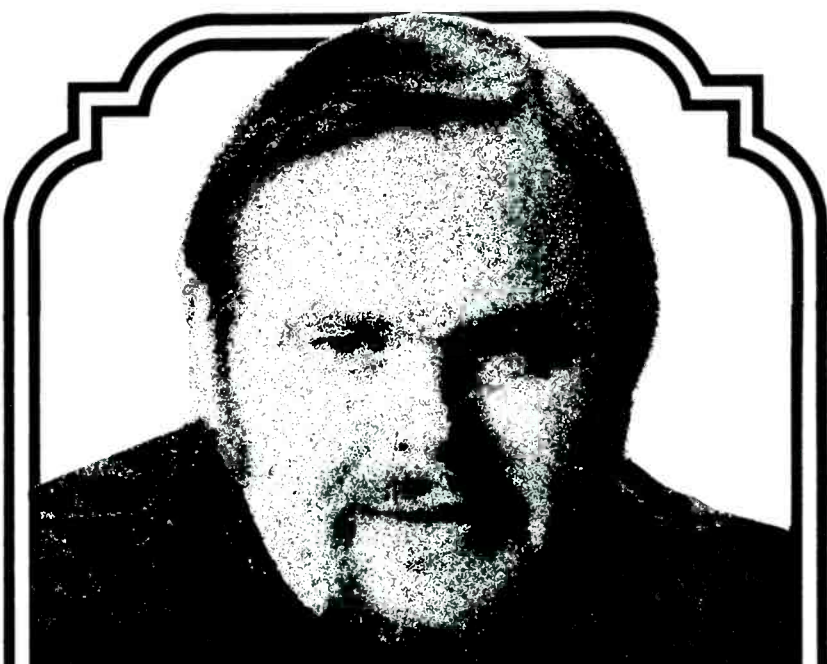
JULY 29, 1972

THIS LAST WK. WK.

WKS. ON CHART

4	DELTA DAWN TANYA TUCKER—Columbia 4-45588	12
2	1 IT'S GONNA TAKE A LITTLE BIT LONGER CHARLEY PRIDE—RCA 74-0707	9
3	3 REACH OUT YOUR HAND TAMMY WYNETTE—Epic 5-10856	11
4	6 BORROWED ANGEL MEL STREET—Royal American 64	12
5	5 LOVING YOU COULD NEVER BE BETTER GEORGE JONES—Epic 5-10858	11
6	8 LISTEN TO A COUNTRY SONG LYNN ANDERSON—Columbia 4-45615	9
7	13 WOMAN (SENSUOUS WOMAN) DON GIBSON—Hickory K1638	7
8	10 SWEET DREAM WOMAN WAYLON JENNINGS—RCA 74-0716	8
9	2 I'VE FOUND SOMEONE OF MY OWN CAL SMITH—Decca 32959	13
10	11 MY HEART HAS A MIND OF ITS OWN SUSAN RAYE—Capitol 3327	11

11	14 SOFT, SWEET AND WARM DAVID HOUSTON—Epic 5-10870	8
12	17 BLESS YOUR HEART FREDDIE HART—Capitol 3353	6
13	15 A SEED BEFORE THE ROSE TOMMY OVERSTREET—Dot 17418	10
14	20 ASHES OF LOVE DICKEY LEE—RCA 74-0710	8
15	16 LONELY WEEKENDS JERRY LEE LEWIS—Mercury 73296	7
16	12 LET'S ALL GO DOWN TO THE RIVER JODY MILLER & JOHNNY PAYCHECK—Epic 5-10863	10
17	18 I'VE GOT TO HAVE YOU SAMMI SMITH—Mega 615-0079	7
18	22 LOVE IS A GOOD THING JOHNNY PAYCHECK—Epic 5-10876	6
19	25 THERE'S A PARTY GOING ON JODY MILLER—Epic 5-10878	6
20	28 I'M GONNA KNOCK ON YOUR DOOR BILLY "CRASH" CRADDOCK—Cartwheel 216	5
21	7 THAT'S WHY I LOVE YOU LIKE I DO SONNY JAMES—Capitol 3322	12
22	31 HERE I AM AGAIN LORETTA LYNN—Decca 32974	4
23	9 KATE JOHNNY CASH—Columbia 4-45590	13
24	32 THE ROADMASTER FREDDY WELLER—Columbia 4-45624	6
25	21 IT TAKES YOU BOB LUMAN—Epic 5-10869	8
26	23 THE HAPPIEST GIRL IN THE WHOLE USA DONNA FARGO—Dot 17409	18
27	36 THE MONKEY THAT BECAME PRESIDENT TOM T. HALL—Mercury SR 61362	4
28	30 IF YOU TOUCH ME JOE STAMPLEY—Dot 17421	7
29	34 AIN'T IT ALL WORTH LIVING FOR GLASER BROTHERS—MGM 14390	6
30	26 ONE WOMAN'S TRASH BOBBIE ROY—Capitol 3301	11
31	29 BIG BLUE DIAMOND JACKY WARD—Target T13-0146	12
32	47 THE CEREMONY TAMMY WYNETTE & GEORGE JONES—Epic 5-10881	3
33	41 IF I HAD A HAMMER JOHNNY CASH & JUNE CARTER—Columbia 4-45631	3
34	39 ALABAMA WILD MAN JERRY REED—RCA 74-0738	4
35	40 I WANT YOU JOHNNY CARVER—Epic 5-10872	5
36	35 WHY DON'T WE GO SOMEWHERE AND LOVE SANDY POSEY—Columbia 4-4596	9
37	43 STONIN' AROUND DICK CURLESS—Capitol 6526	5
38	38 THAT'LL BE THE DAY KENNY VERNON—Capitol 3331	8
39	49 THAT CERTAIN ONE TOMMY CASH—Epic 5-10885	3
40	52 A WHOLE LOT OF SOMETHIN' TONY BOOTH—Capitol 3356	3
41	60 IF YOU LEAVE ME TONIGHT, I'LL CRY JERRY WALLACE—Decca 32989	2
42	27 GONE (OUR ENDLESS LOVE) BILLY WALKER—MGM 14377	10
43	51 I'M SO LONESOME I COULD CRY CHARLIE McCOY—Monument Z57-85466	3
44	19 MADE IN JAPAN BUCK OWENS—Capitol 3314	14
45	54 RAIN FALLING ON ME JOHNNY RUSSELL—RCA-74-0729	4
46	61 THIS LITTLE GIRL OF MINE FARON YOUNG—Mercury 73308	2
47	67 WHEN THE SNOW IS ON THE ROSES SONNY JAMES—Columbia 4-45644	2
48	46 I'M ONLY A WOMAN DOTTIE WEST—RCA 74-0711	8
49	50 OLD FASHIONED LOVE SONG JERIS ROSS—Cartwheel 214	5
50	62 I CAN'T STOP LOVING YOU CONWAY TWITTY—Decca 32988	2
51	69 LOOKING BACK TO SEE BUCK OWENS & SUSAN RAYE—Capitol 3368	2
52	24 ELEVEN ROSES HANK WILLIAMS, JR.—MGM K14371	14
53	55 PRIDE JEANNIE SEELY—Decca 32764	8
54	56 I HOPE YOU'RE HAVING BETTER LUCK THAN ME CRYSTAL GAYLE—Decca 32969	4
55	58 I'M IN LOVE BUDDY ALAN—Capitol 3346	5
56	70 WHISKEY RIVER JOHNNY BUSH—RCA 74-0745	2
57	57 DADDY, DON'T YOU WALK SO FAST WAYNE NEWTON—Chelsea 78-0100	5
58	59 DAILY SATISFIED/ EYES OF A CHILD STAN HITCHCOCK—Caprice 1001	6
59	48 100 LBS. OF CLAY BOBBY G. RICE—Royal American 62	7
60	63 SPREAD IT AROUND BRIAN COLLINS—Mega 615-0078	3
61	64 THE FIRST TIME FOR US KAREN WHEELER—Chart 5166	4
62	— IF IT AIN'T LOVE CONNIE SMITH—RCA 74-0752	1
63	66 SOMETHING TO CALL MINE BILL RICE—Epic 5-10877	3
64	65 STRIPED CIRCLES LeGARDE TWINS—American Heritage 401-39	6
65	72 MISSING YOU JIM REEVES—RCA 74-0744	2
66	74 NEVER BEEN TO SPAIN RONNIE SESSIONS—MGM 14394	2
67	71 ALWAYS ON MY MIND BRENDA LEE—Decca 32975	2
68	75 IT MEANT NOTHING TO ME DIANA TRASK—Dot 17424	2
69	— YOU'VE GOTTA CRY GIRL DAVE DUDLEY—Mercury 73309	1
70	73 QUEEN OF MY HEART BENNY WHITEHEAD—Reprise 1081	3
71	— EVERYTHING I OWN THE KENDALLS—Dot 17422	1
72	— BEAUTIFUL PEOPLE PAT DAISY—RCA 74-0743	1
73	— SIX PACK OF TROUBLE O. B. McCLINTON—Enterprise 9057	1
74	— RAIN, RAIN LOIS JOHNSON—MGM 14401	1
75	— I'M GONNA BE A SWINGER WEBB PIERCE—Decca 32973	1



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